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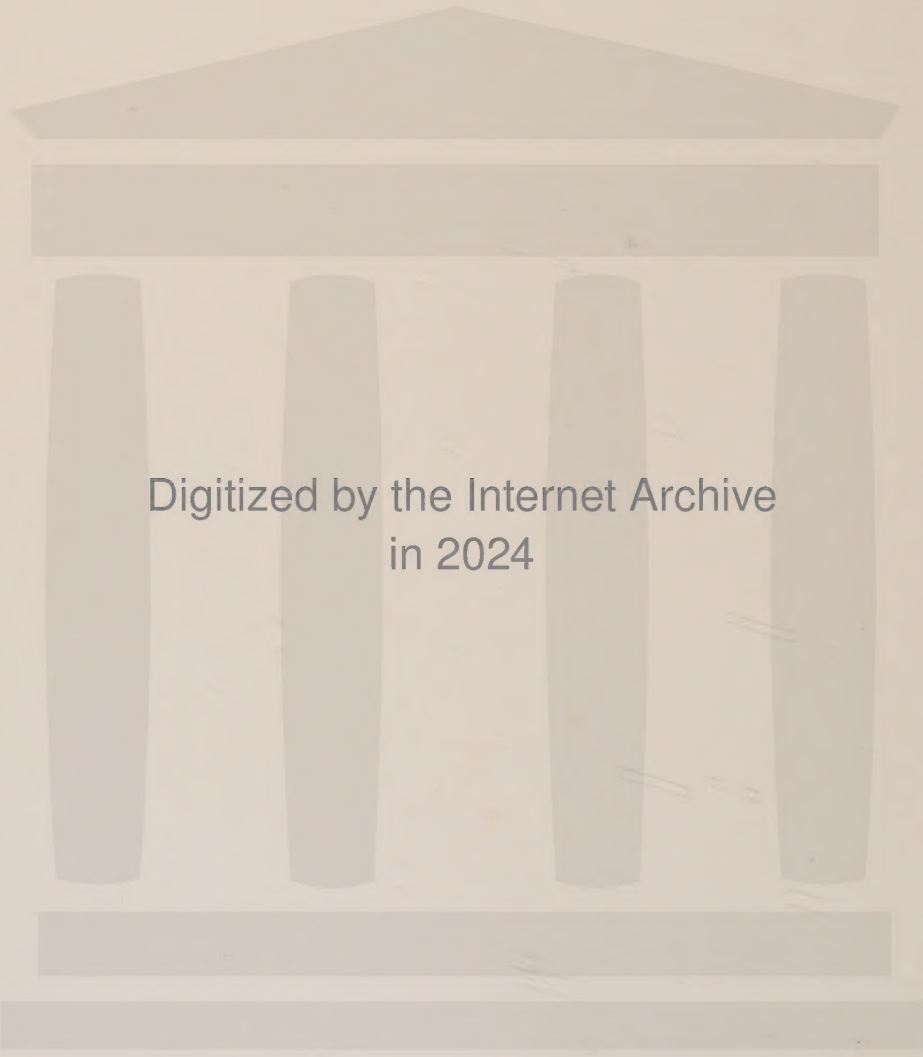


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5

The Art of Writing

2800 B.C. TO 1930 A.D.

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CHALCEDONY

EXHIBITING FORTY STYLES OF SCRIPTS
IN THE LANGUAGES OF
EUROPE, ASIA AND AFRICA

MAGGS BROS.

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34 & 35 CONDUIT STREET, LONDON, W.1

and at 130 Boulevard Haussmann, Paris

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In the Louvre]

[Photo by W. F. Mansell

SEATED FIGURE OF GUDEA, GOVERNOR OF LAGASH.

See Item No. 2.

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PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND LONDON

- I. AN ORIGINAL EGYPTIAN EARLY-DYNASTIC CYLINDER-SEAL OR AMULET IN BLACK STEATITE (MEASURING ONE HALF INCH IN HEIGHT), AS USED BY THE ANCIENT EGYPTIANS "FOR SEALING LEGAL AND COMMERCIAL DOCUMENTS."

On the seal is sculptured an interesting primitive engraving of a stag, palm-tree and other symbols of the owner.

Mounted in a case.

[*Egypt, about 2800 B.C.*]

(SEE ILLUSTRATION BELOW.)

£36

"The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string." (See *A Guide to the Babylonian and Assyrian Antiquities in the British Museum*, 1922 (p. 231).



The illustration is from an impression of the seal on plaster.



See No. 2.

- 2 GUDEA, *the famous Governor of Lagash (Tello), a city in Southern Babylonia and one of the oldest centres of civilization in Babylonia and a centre of artistic development.*

AN ORIGINAL CLAY CONE (MEASURING 6 INCHES FROM THE APEX TO THE BASE) CONTAINING AN INSCRIPTION OF 7 LINES (IN THE CUNEIFORM CHARACTER) IN THE SUMERIAN LANGUAGE (WHICH WAS IN GENERAL USE AMONG THE NON-SEMITIC INHABITANTS OF THE COUNTRY FROM VERY EARLY TIMES).

The inscription records the building of the Temple E-ninnu, the shrine of the Patron God of the City, Ningirsu, by Gudea, the great Governor of Lagash. (Identical with Cones Nos. 90874, 91037, 91067, in the British Museum).

Preserved in morocco lettered case.

[*Lagash (S. Babylonia), about 2350 B.C.*]

(SEE ILLUSTRATION OPPOSITE.)

£25

“For a time there was no predominant power in the land (of Babylon), and the cities enjoyed a large measure of autonomy. Among these may be specially mentioned the city of Lagash, which prospered and obtained great importance under a series of able governors, of whom Ur-Bau, Gudea and Ur-Ningirsu are the best known. The monuments and inscriptions of Gudea are the products of a very high order of civilization.” (See *A guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 5).

The inscription reads as follows in translation:—

“[To the God] *Ningirsu, the mighty Warrior, Lord of the exalted Temple, Gudea, Prince Pontiff* [of] *Shirpurla, its foundation he built; the Temple of E-Ninnu to Ningirsu he dedicated, and built; its foundation he established.*”

- 3 NAM-MAKHNI, *great patesi or governor of Lagash (Tello), a city in Southern Babylonia and one of the oldest centres of civilization in Babylonia and a centre of artistic development.*

AN ORIGINAL CLAY CONE (MEASURING 3 INCHES FROM THE APEX TO THE BASE) CONTAINING AN INSCRIPTION OF 3 LINES (IN THE CUNEIFORM CHARACTER) IN THE SUMERIAN LANGUAGE (WHICH WAS IN GENERAL USE AMONG THE NON-SEMITIC INHABITANTS OF THE COUNTRY FROM VERY EARLY TIMES).

Preserved in morocco lettered case.

[*Lagash (S. Babylonia), about 2350 B.C.*]

(SEE ILLUSTRATION BELOW.)

£21

“For a time there was no predominant power in the land (of Babylon), and the cities enjoyed a large measure of autonomy. Among these may be specially mentioned the city of Lagash, which prospered and obtained great importance under a series of able governors.” (See *Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 5).



4. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH A LIST OF SHEEP AND OXEN; MOSTLY ILLEGIBLE.

The tablet measures 1 x 1¼ inches.

Preserved in morocco lettered case.

The tablet is of the period of the Third Dynasty of Ur, B.C. 2300-2200.

(SEE ILLUSTRATION BELOW.)

£21

“The system of writing, used by the Babylonians is generally believed to have been invented by the Sumerians, who appear to have brought it from their original home into Babylonia. Some of the characters in the earliest inscription from Babylonia show that they are based on pictorial forms. . . . Many of the characters, even in the earliest forms of them, known to us, are so much simplified that it is impossible to say what objects they represented.

“Some of the lines in the characters have the shape of wedges, and it is because in the later forms of the writing the wedge-shaped uprights and horizontal lines have the forms of clearly cut wedges that the writing was called by the early Assyriologists *Cuneiform*. The change of curves into straight lines and of straight lines into wedges was due to the practice of writing upon moist clay with a *stylus*.

“The *stylus* was made of wood, bone or metal, and it had a pointed end with facets. The scribe held it in his right hand, and the moist clay tablet rested in his left hand. As it was impossible to draw accurate representations of objects on moist clay, the characters made by the stylus rapidly lost all resemblance to the original objects. But in the end the wedge was regarded as a necessary element, and it was imitated even on stone or metal, and in brick stamps, where its use was purely artificial.

“The cuneiform signs cut upon hard materials underwent very little change in the course of centuries, but when written upon clay they became more and more cursive, and every wedge which could possibly be dispensed with was omitted.

“From Babylonia the use of the cuneiform script spread northwards through Assyria and away to the countries in the north-west.” (See *A guide to the Babylonian and Assyrian Antiquities in the B.M.*, pp. 18-19).



2300-2200 B.C.

5. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH AN ACCOUNT OF 32 OXEN RECEIVED IN CHARGE BY LU-BAU.

Preserved in morocco lettered case.

The tablet measures 2 x 1½ inches.

Period of the Third Dynasty of Ur, B.C. 2300-2200.

(SEE ILLUSTRATION BELOW.)

£21

For an account of the cuneiform character and the method of writing on clay tablets see the note to No. 4 of this catalogue.



6. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH A NOTE OF THE ARRIVAL IN THE TEMPLE CATTLE-PENS OF A NUMBER OF EWES, LAMBS, AND GOATS, SENT AS OFFERINGS, AND TAKEN IN CHARGE BY NASHAG.

The tablet measures 2 x 1½ inches.

Preserved in morocco lettered case.

Dated “*Year when Kimash was destroyed,*” i.e. 44th year of Shulgi, King of Ur, *about* B.C. 2250.

(SEE ILLUSTRATION BELOW.)

£21

Dungi (or Shulgi) was the second “of a dynasty of five Kings who ruled Babylonia during 125 years and whose capital was the ancient city of Ur on the Euphrates” (whence later Abraham was to come). “During the 50 years of his reign, Dungi consolidated his kingdom, pillaged Babylon, and established his rule over vast districts to the East of the Tigris and in Elam. He failed to extend his kingdom westwards, for the steady advance of Semitic tribes down the Euphrates made it impossible.” (See *A Guide to the Babylonian and Assyrian Antiquities in the British Museum*, 1922).

See also C. L. Woolley (*The Sumerians*, Oxford, 1928, pp. 136-140), who also records that the King “*was the author of a code of laws on which Hammurabi’s was more immediately based.*”



7. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH AN ACCOUNT OF A QUANTITY OF GRAIN BROUGHT BY TWO MEN AND CREDITED TO THE STOCK OF A THIRD. WITH AN IMPRESSION OF THE SCRIBE'S SEAL ON THE REVERSE.

The tablet measures 2 x 2 inches.

Preserved in morocco lettered case.

Dated "*year after Kimash was destroyed,*" i.e. 45th year of Shulgi, King of Ur, *about 2250 B.C.*

(SEE ILLUSTRATION BELOW.)

£21

See notes to Nos. 4 and 6 of this catalogue.



2250 B.C.

8. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH A NOTE OF AN OFFERING OF 1 OX, 8 SHEEP, AND 2 GOATS BROUGHT BY A CERTAIN SHULGI-SIMTI TO THE TEMPLE.

The tablet measures $1\frac{1}{2}$ x 1 inches.

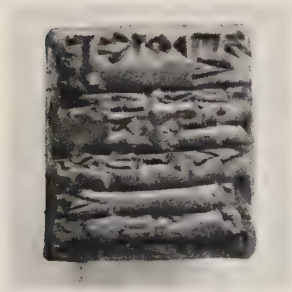
Preserved in morocco lettered case.

Dated 45th year of Shulgi, King of Ur, i.e. 2250 B.C. (*about*).

(SEE ILLUSTRATION BELOW.)

£21

See notes to Nos. 4 and 6 of this catalogue.



9. AN ORIGINAL BABYLONIAN CASE TABLET OF BAKED CLAY INSCRIBED IN CUNEIFORM CHARACTERS (IN THE SUMERIAN LANGUAGE) WITH AN ACCOUNT OF DELIVERIES OF GRAIN, THE PRODUCE OF A CERTAIN FIELD, RECEIVED FROM THE PRIEST OF THE GODDESS NIN-MAR.

The tablet is enclosed in a clay envelope, with seal-impression, and is still unopened.

The tablet measures 2 x 1 $\frac{3}{4}$ inches.

Preserved in morocco lettered case.

Dated in the first year of Bur-Sin, King of Ur (of the Chaldees) *about* 2250 B.C.

(SEE ILLUSTRATION BELOW.)

£25

Bur-Sin (son of Dungi, and grandson of Ur-Nammur), was the third of a dynasty of five Kings who ruled Babylon and made the ancient city of Ur (of the Chaldees) their capital. Mr. C. L. Woolley in "*The Sumerians*," Oxford, 1922, gives some interesting details as to the power of Bur-Sin.

"From Dungi, at the end of his long and prosperous reign, Bur-Sin inherited the title 'King of Ur, King of the four quarters of the earth,' together with the vast empire which justify the boast, and on his accession he was admitted, as his father had been, into the Pantheon of the Empire's Gods . . . during the reign of Bur-Sin, policy prevailed, the only wars which he had to wage were against the turbulent mountaineers of the Zagros range."

"At Ur, Bur-Sin founded the great Temple of Nin-Gal."



10. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH A RECORD OF THE RECEIPT OF 83 CATTLE INCLUDING 11 FAT SHEEP, 29 SHEEP, 10 EWES, SHE-GOATS AND MALE KIDS FOR THE SERVICE OF THE TEMPLE. THE RECORD WAS MADE BY THE SCRIBE NIN PA MU DA.

The tablet measures 2 x 1½ inches.

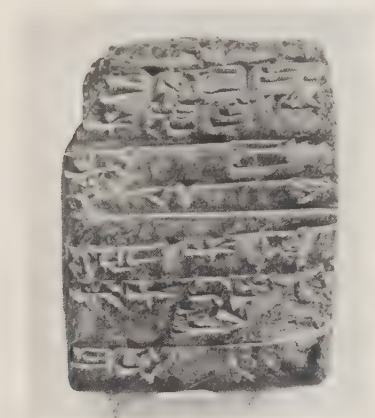
Preserved in morocco lettered case.

The tablet is dated the 1st year of the reign of Bur-sin, King of Ur, i.e. *about* 2250 B.C.

(SEE ILLUSTRATION BELOW.)

£21

Bur-Sin was the third of a dynasty of five Kings who ruled Babylon and made their ancient city of Ur (of the Chaldees) their capital. See also note to No. 9 of this catalogue.



II. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN CUNEIFORM CHARACTERS (IN THE SUMERIAN LANGUAGE) WITH A LIST OF OXEN, LAMBS, AND GOATS.

The tablet measures $1\frac{1}{2}$ x $1\frac{1}{4}$ inches.

Preserved in morocco lettered case.

Dated in the 4th year of Bur-Sin, King of Ur, *about* B.C. 2250.

(SEE ILLUSTRATION BELOW.)

£21

Bur-Sin was the third of a dynasty of five Kings who ruled Babylon and made their ancient city of Ur (of the Chaldees) their capital. See also note to No. 9 of this catalogue.



12. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE SUMERIAN LANGUAGE) WITH A RECEIPT FOR 86 PIECES OF FINE WOOLCLOTH, 20 PIECES OF INFERIOR QUALITY OF ZA-A CLOTH OBTAINED FROM NIR-NIN-AB-TU BY ILI-NINNA.

The tablet measures $1\frac{1}{2}$ x $1\frac{1}{4}$ inches.

Preserved in morocco lettered case.

The tablet is dated "the year after Sumuru was destroyed," i.e. the 5th year of the reign of Bur-Sin, 2250 B.C. (*about*).

(SEE ILLUSTRATION BELOW.)

£25

Bur-Sin was the third of a dynasty of five Kings and who ruled Babylon and made the ancient city of Ur (of the Chaldees) their capital.

See also note to No. 9 of this catalogue.



13. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN CUNEIFORM CHARACTERS (IN THE SUMERIAN LANGUAGE) WITH A RECORD OF QUANTITIES OF GRAIN AND FLOUR, WHICH MADE UP THE REGULAR OFFERING FOR THE GODDESS ISHTAR (ASTAROTH = VENUS) IN ONE OF HER TEMPLES, FOR ONE MONTH IN THE SECOND YEAR OF GIMIL-SIN, KING OF UR. ABOUT B.C. 2240.

The tablet measures $1\frac{1}{2}$ x $1\frac{1}{4}$ inches.

Preserved in morocco lettered case.

Dated second year of Gimil-Sin, King of Ur, about B.C. 2240.

(SEE ILLUSTRATION BELOW.)

£21

“Gimil-Sin (the last but one of a dynasty of five Kings who ruled over Babylonia, making their capital the ancient city of Ur on the Euphrates—whence later came Abraham), found it necessary to build a strong wall in the west to protect his territory from the attacks of the Semites, who crowded his borders and threatened to dispossess him.” (See *Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 6).



14. AN ORIGINAL BABYLONIAN CYLINDER-SEAL OR AMULET IN BLACK HAEMATITE (MEASURING $1\frac{1}{4}$ INCHES IN HEIGHT) OF THE PERIOD OF THE FIRST DYNASTY OF BABYLON.

The seal is inscribed with cuneiform characters in 3 lines containing the following words: "Yerim-elsu, son of Yacri-Nabu, servant of his god."

On the seal are depicted two worshippers standing before a deity with various emblems.

Preserved in morocco lettered case.

[*Babylonia*, 2000—1800 B.C.]

(SEE ILLUSTRATION BELOW.)

£36

"The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string." (See *Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).



The illustration is from an impression of the seal on plaster.

15. AN ORIGINAL BABYLONIAN CYLINDER-SEAL OR AMULET IN BLACK STEATITE (MEASURING ONE INCH IN HEIGHT).

The seal is decorated with a seated and bearded figure of the Moon-God, father of Ishtar (Ashtaroth=Venus) the Moon-Goddess. Also Teshub, the Weather-God, holding the lightning, standing on a winged bull.

Preserved in morocco lettered case.

[*Babylonia, about 1800 B.C.*]

(SEE ILLUSTRATION BELOW.)

£36

“The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string.” (See a *Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).



The illustration is from an impression of the seal on plaster.

16. AN ORIGINAL BABYLONIAN CASE TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE BABYLONIAN LANGUAGE) WITH A COMMERCIAL DOCUMENT, APPARENTLY RECORDING AN ARRANGEMENT FOR PARTNERSHIP, OR SHARING IN THE PROCEEDS OF AN OFFICE. THE TEXT IS UNCERTAIN AND PARTLY ILLEGIBLE AS IT IS STILL ENCLOSED IN AN UNOPENED INSCRIBED ENVELOPE OF CLAY.

The tablet measures 2 x 2 inches.

Preserved in morocco lettered case.

The tablet is of the reign of Ammi-Zaduga, King of Babylon, 1800 B.C. (*about*).

(SEE ILLUSTRATION BELOW.)

£25

Ammi-Zaduga was the fourth successor of the great King Hammurabi, the author of the famous Code of Laws, who was "*one of the first great men of ancient history.*"



17. AN ORIGINAL BABYLONIAN CYLINDER-SEAL OR AMULET IN CHALCEDONY (MEASURING $1\frac{1}{2}$ INCHES IN HEIGHT) OF THE KASSITE PERIOD.

The seal is inscribed with a prayer in cuneiform in 6 lines to Nusku, the fire-god, some of which is obscure. The god is addressed as "Bestower of Happiness, Great Mountain," and the owner prays that "the Head of him that fears Thee may flourish for ever." The Fire-God Nusku in plain robe and horned hat, faced by a dog, is also shown before the inscription.

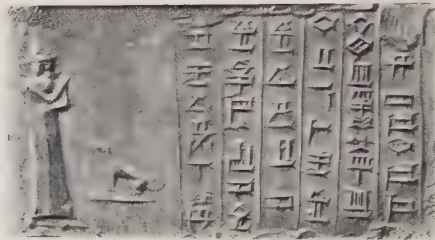
Mounted in a case.

[*Babylon*, 1700—1400 B.C.]

(SEE ILLUSTRATION BELOW.)

£31 10s

"The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string." (See *a Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).



The illustration is from an impression of the seal on plaster.

18. AN ORIGINAL HITTITE CYLINDER-SEAL OR AMULET IN RED JASPAR (MEASURING ONE INCH IN HEIGHT), AS USED BY THE ANCIENT HITTITES "FOR SEALING LEGAL AND COMMERCIAL DOCUMENTS. THUS, TO RATIFY A CONTRACT THE CYLINDER BEARING THE NAME OF THE WITNESS OR CONTRACTING PARTY WAS ROLLED OVER THE MOIST CLAY OF THE CONTRACT TABLET IN THE SPACE PROVIDED FOR IT."

On the seal are sculptured a man's head, antelope with their young, birds, and a tree.

Mounted in a case.

[*Syria, about 1200 B.C.*]

(SEE ILLUSTRATION BELOW.)

£63

"The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string." (See *a Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).

See also D. G. Hogarth, *Hittite Seals*. Oxford, Clarendon Press, 1920.



The illustration is from an impression of the seal on plaster.

19. AN ORIGINAL HITTITE CYLINDER-SEAL OR AMULET IN BLACK HAEMATITE (MEASURING ONE INCH IN HEIGHT), AS USED BY THE ANCIENT HITTITES “FOR SEALING LEGAL AND COMMERCIAL DOCUMENTS. THUS, TO RATIFY A CONTRACT THE CYLINDER BEARING THE NAME OF THE WITNESS OR CONTRACTING PARTY WAS ROLLED OVER THE MOIST CLAY OF THE CONTRACT TABLET IN THE SPACE PROVIDED FOR IT.”

On the seal are sculptured a priest or official standing before a bull, above which is visible a winged being. Behind the priest are two couched griffins and four slaves.

Mounted in a case.

[*Syria, about 1200 B.C.*]

(SEE ILLUSTRATION BELOW.)

£63

“The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string.” (See *a Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).

See also D. G. Hogarth, *Hittite Seals*. Oxford, Clarendon Press, 1920.



The illustration is from an impression of the seal on plaster.

20. AN ORIGINAL HITTITE CYLINDER-SEAL OR AMULET IN MATRIX OF EMERALD (MEASURING $\frac{3}{4}$ INCH IN HEIGHT), AS USED BY THE ANCIENT HITTITES FOR "SEALING LEGAL AND COMMERCIAL DOCUMENTS."

On the seal are sculptured human figures, a dog, scorpions, a bush, etc.

Preserved in a case.

[*Syria, about 1200 B.C.*]

(SEE ILLUSTRATION BELOW.)

£63

"The outline of the design was cut with a graver made of metal, and the deeper parts were hollowed out by means of a drill. It is probable that emery powder was used. The hole pierced through the length of the seal would enable the owner to carry it by a string, and it might also be worn as an ornament, or amulet, or talisman. The cylinder-seal was introduced into Egypt from Babylonia at a very early period, and the hieroglyph used shows that it was threaded on a string." (See *a Guide to the Babylonian and Assyrian Antiquities in the B.M.*, p. 231).

See also D. G. Hogarth, *Hittite Seals*. Oxford, Clarendon Press, 1920.



The illustration is from an impression of the seal on plaster.

21. EGYPTIAN PAPYRUS (MEASURING $29\frac{1}{2}$ X 12 INCHES) BEING A FRAGMENT OF THE 147TH AND 148TH CHAPTERS FROM THE BOOK OF THE DEAD OFF A MAN CALLED IRY-ANY SON OF IP-RE-NYA.

The vignettes, numbering 32 in all are from the 147th and 148th chapters of the Book of the Dead. The vignettes representing the deities in the 147th chapter bear under each the words "Spell To be said by the Osiris Iry-any son of Ip-re-nya." (Slightly damaged).

Glazed and framed.

[*Egypt, 700 B.C. (about).*]

(SEE ILLUSTRATION OPPOSITE.)

£25

This Papyrus was taken from the sarcophagus of a mummy in Egypt. It is not described in the usual formal hieroglyphic hand, more generally found on the funerary papyri of ancient Egypt, but in an ordinary cursive hand. This of course adds to the paleographical interest of this papyrus.



The illustration shows a section only of the papyrus.

22. NEBUCHADNEZZAR, II, *the Great King of Babylon, the King who captured Jerusalem in B.C. 596, when its treasures were carried off to Babylon (2 Kings xxiv, i-17), with a part of its population.*

AN ORIGINAL BABYLONIAN BARREL-SHAPED CYLINDER OF BAKED CLAY IN PERFECT STATE OF PRESERVATION INSCRIBED ON 45 LINES OF 3 COLUMNS WITH THE RECORD OF THE BUILDING OPERATIONS OF NEBUCHADNEZZAR IN BABYLON AND OTHER CITIES OF HIS EMPIRE, INCLUDING HIS RESTORATION OF THE BIBLICAL TOWER OF BABEL.

[*Babylonia, 604-561 B.C.*]

(SEE ILLUSTRATION OPPOSITE.)

£750

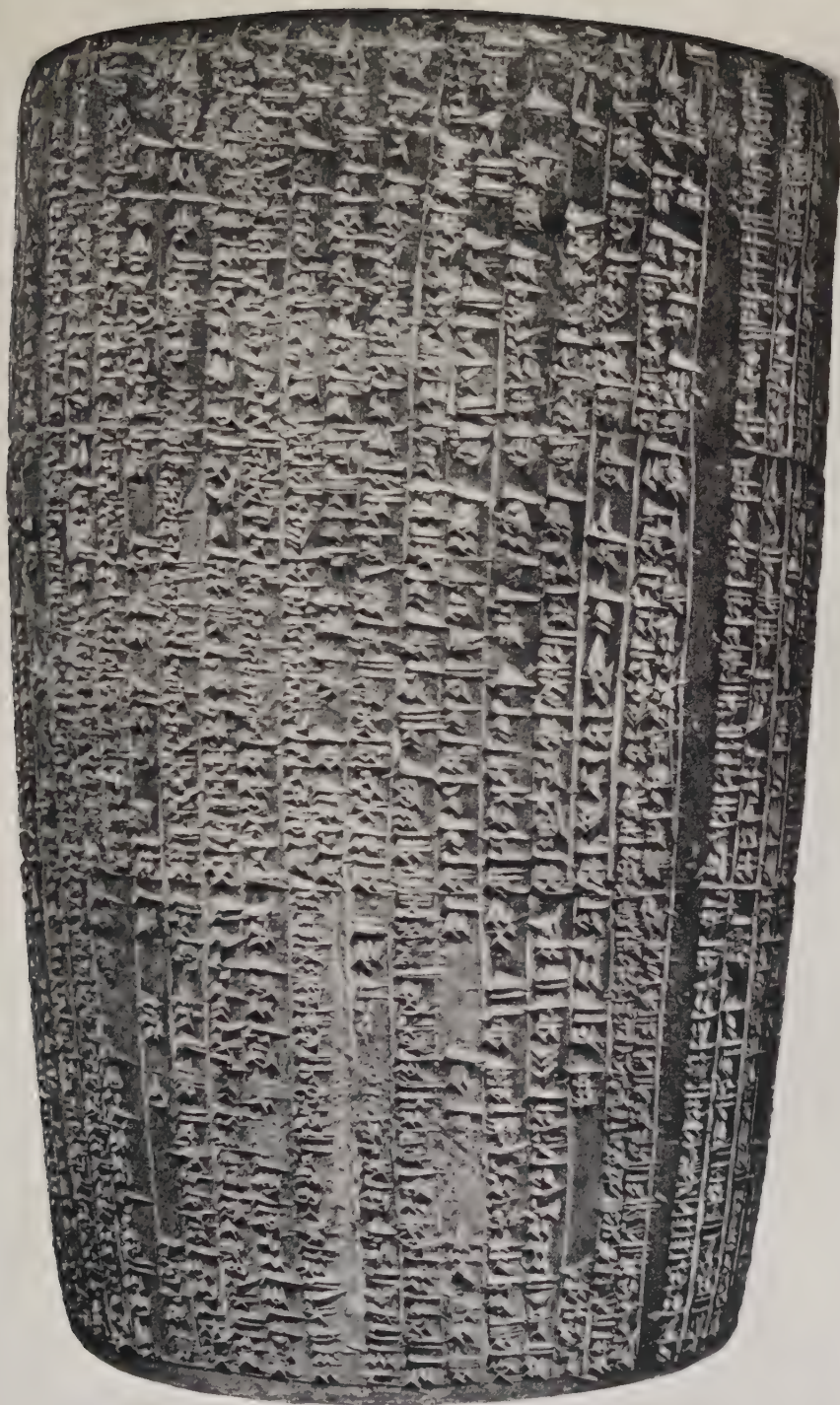
The cylinder contains a general account of the King's building activities, having particular reference to his works in Borsippa (the modern Birs-i-Nimrûd), and in Ezida, the Temple of Nabu in that town. The repair of certain shrines therein was undertaken, and the temple was adorned.

It supplies abundant details of the building of temples, the restoration of shrines, and the repairing and reconstruction of the great walls of the city of Babylon.

In Babylon itself Nebuchadnezzar restored E-sagila (the Temple of Merodach, or Marduk) and its Tower (the BIBLICAL TOWER OF BABEL), called E-temenki. The whole city was then fortified by the two great surrounding walls, called Imgur-Bel and Nimitti-Bel, and by an elaborate system of canals and quays.

At the end of the cylinder the King refers to his restoration of an ancient Temple called Lugal-Marada, in the city of Marad, on the Euphrates. This Temple had not been repaired since the days of Naram-Sin, an early King of Agade. A prayer addressed to Lugal-Marada closes the inscription.

This remarkably fine cylinder is similar to the two cylinders (Rm. 673, 674) in the Department of Egyptian and Assyrian Antiquities in the British Museum. The text thereof was first published by E. A. Wallis Budge, *Transactions of the Victoria Institute*, 1884. It was published again in transliteration and translated by Stephen Langdon in *Die neubabylonischen Königsinschriften, Nebukadnezar*, Nos. 1 and 2, Leipzig, 1912.



See No. 22.

NEBUCHADNEZZAR IS CELEBRATED CHIEFLY AS A GREAT BUILDER AND AS THE MONARCH WHO IS NAMED MORE THAN NINETY TIMES IN THE OLD TESTAMENT, VIZ., IN THE SECOND BOOK OF KINGS, SECOND BOOK OF CHRONICLES, JEREMIAH, EZEKIEL. CHAPTERS I-IV OF THE BOOK OF DANIEL ARE ALMOST ENTIRELY DEVOTED TO THE DESCRIPTION OF THE GREATNESS AND REIGN OF NEBUCHADNEZZAR. IT WAS THIS GREAT KING OF BABYLON WHO DREAMT OF THE IMAGE WITH THE FEET OF CLAY, AND HE WAS THE KING WHO WAS STRUCK WITH MADNESS, AND "WAS DRIVEN FROM MEN AND DID EAT GRASSE AS OXEN AND HIS BODY WAS WET WITH THE DEW OF HEAVEN, ETC."

INSCRIPTION ON THE NEBUCHADNEZZAR CYLINDER.

[*Statements concerning the grandeur of the King.*]

NEBUCHADNEZZAR, King of Babylon, the majestic Prince, eminent Ruler, the Loved one of Nebo, the tireless Keeper of the Seal, who maintains E-SAGILA and E-ZIDA [*the two principal Temples of Babylonia*], he, who submits to his Masters, NEBO and MARDUK, and who accomplishes that which gives them joy, the Majestic, the Pious one, the Chosen of the Great Gods, the First-born Son of NABOPOLASSAR, King of Babylon, am I.

[*General enumeration of construction and restorations to various religious and public buildings.*]

When MARDUK, the great Master, legally created me and ordained me with pomp, to govern the country, to direct the people, to maintain the cities, to restore the Temples—I, I obeyed MARDUK, my Master, in reverence.

Babylon, the majestic City, the City of his Glorious Rule, IMGUR-BEL and NIMITTI-BEL, its great walls, I completed. On the threshold of its gates I erected massive bulls and terror-awakening serpents.

What no previous King had done, my Father had done, surrounding the City with two piers of asphalt and bricks. I, I constructed a third, a mighty one, in asphalt and bricks, and I united it closely to those of my Father. I placed their foundations close to the Breast of the Underworld; their summits I raised as high as mountains.

I surrounded the southern wall of Babylon with a quay of bricks.

My father had built the quay of the ARAKHTU-Canal in asphalt and bricks, uniting it to the other bank of the EUPHRATES by a quay of bricks, but had not completed the remainder. I, his First-born son, the Darling of his Heart, I built the quay of ARAKHTU in asphalt and bricks and reunited it to the quay of my Father and consolidated it.

[*The text goes on to mention works executed in divers temples.*]

In E-SAGILA, the venerable dwelling, the Palace of the Heavens and of Earth, the dwelling place of Joy;

E-KUA, the sanctuary of MARDUK, the First of the Gods;

KADUGLISUG, the dwelling-place of ZARPANIT;

E-ZIDA, the dwelling place of the King of the Gods of the Heavens and of Earth—I covered them with glittering gold and caused them to shine as the light of the day.

I restored E-TEMEN-ANKI, the tower of BABYLON [*The Tower of Babel.*]

E-ZIDA, the legitimate Temple, the favourite Temple of NEBO, at BORSIPPA, I built anew, and with gold and precious stones I made it shine like the [*star-*] writing of Heaven.

Mighty cedars I covered with gold, spreading them out three by three, to cover E-MAKHTILA, the sanctuary of NEBO.

E-MAKH, the Temple of Ninkharsag, a Temple in Babylon;

I restored E-NIG-PAKALAMA-SUMA, the Temple of NEBO at HARE;

E-NAM-KHE, the Temple of RAMMAN at KUMARI;

EKIURINI, the Temple of NIN-EANNA, which [*is*] in the Inner-Part of the Wall of BABYLON, I built anew and raised its summits high.

[*The text is here interrupted in the mention of religious buildings and passes on to civil buildings.*]

What no King before me had done, I surrounded on the eastern side Babylon, 4,000 ells of land, beside the City, with a strong wall, unapproachable.

I dug its foundations down to the ground-water, I built its quay in asphalt and bricks, uniting it with the wall of the quay which my Father had built.

A mighty wall in asphalt and in bricks, I built, on its side, as high as a mountain.

TABI-SUPURSU, the wall of BORSIPPA, I built anew, surrounded the City thus, protecting it by a wall and quay of asphalt and bricks.

For MA-BIT-BELI, who shatters the weapons of my enemies, I built anew his Temple in BORSIPPA.

E-BARRA, the Temple of SHAMASH at SIPPAR;

E-DURGINA, the Temple of SHAR-SARBI of the City of BAZ;

E-IDE-ANIM, the Temple of ANU at DILBAT;

E-ANNA, the Temple of ISHTAR at ERECH;

E-BARRA, the Temple of SHAMASH at LARSA;

E-GISH-SHIR-GAL, the Temple of SIN at UR, the Sanctuaries of the great gods, I built anew and completed their work.

I looked after, and urged on more than ever, the upkeep of E-SAGILA and of E-ZIDA, as well as the restoration of Babylon and of BORSIPPA.

All my precious works for the preservation of the sanctuaries of the great gods, in which I excelled my Royal Father, I wrote on a Stele and set it up for Posterity.

All my works, that I have written on the Stele, should be read by the Wise and they should remember the Glory of the Gods.

Unceasing in reverence, I completed the work of the building of the Cities of the Gods and Goddesses, which the great ruler MARDUK had commanded me to do, and to do which he had made my heart willing.

[The essential part of the text follows, it treats in a few words of the restoration of the temple of LUGAL-MARADA, in memory of which this cylinder was placed in the foundations.]

At that time, for LUGAL-MARADA, my Lord, I sought for and found his temple at Marad, of which since distant days no previous King had seen its old foundation stone, I sought for and found its old foundation stone!

Over the foundation stone of NARAM-SIN, the King, my ancient ancestor, I placed its foundation [*namely, this cylinder*]. An inscription with my name I completed and laid it down therein.

[The inscription closes with a prayer in honour of LUGAL-MARADA.]

O! LUGAL-MARADA, thou Lord of all, thou hero! On the work of my hands look graciously and favourably.

Give me a gift of Life for distant days, Fulness of posterity, Solidity to my throne, and Length to my reign.

Confound the rebels, break their weapons to pieces, destroy entirely the whole land of my enemies, annihilate them all!

The dread weapons, that do not spare the enemy, yea, they overwhelm, yea they are sharp, may they be by my side to fell my enemies!

Before MARDUK, the Lord of the Heavens and of the Earth, recommend my deeds, speak thou in my favour.

23. NEBUCHADNEZZAR II, *the Great King of Babylon, the King who captured Jerusalem in B.C. 596 when its treasures were carried off to Babylon (2 Kings xxiv, 1-17) with a part of its population. Ten years later the final captivity of Zedekiah and the people of Jerusalem took place (2 Kings xxv). He is celebrated chiefly as a great builder and as the monarch who is named more than 90 times in the Old Testament, viz., in the Second Book of Kings, Second Book of Chronicles, Jeremiah, Ezekiel, and the Book of Daniel. Chapters 1-4 are almost entirely devoted to the description of the greatness and reign of Nebuchadnezzar. It was this great King of Babylon who dreamt of the image with feet of clay, was the King who was struck with madness and "was driven from men and did eat grasse as oxen and his body was wet with the dew of heaven, etc."*

THE PORTION OF AN ORIGINAL BRICK OF BAKED CLAY (MEASURING 6 X 3 INCHES) FROM BABYLON INSCRIBED WITH THE NAME AND TITLES OF NEBUCHADNEZZAR CONTAINING AN INSCRIPTION IN 8 LINES IN BABYLONIAN CUNEIFORM WITH HIS OWN ACCOUNT OF HIS BUILDING HIS OWN PALACE IN BABYLON AND ENDING WITH A PRAYER TO MARDUK (MERODACH) FOR THE LONG LIFE AND HAPPINESS OF HIMSELF AND HIS CHILDREN IN THIS PALACE. ON THE SIDE OF THE BRICK ARE TRACES OF THE BITUMEN IN WHICH IT WAS LAID IN THE WALL.

From the Mound called Kasr at Babylon.

[*Babylon, 604-561 B.C.*]

(SEE ILLUSTRATION OVERLEAF.)

£36

See S. Langdon, *Die neubabylonische Königsinschriften*, No. 31.

The text of the complete brick should run as follows:—

"Nebuchadnezzar, King of Babylon, preserver of E-SAGILA and E-ZIDA, son of Nabopolassar, King of Babylon am I."

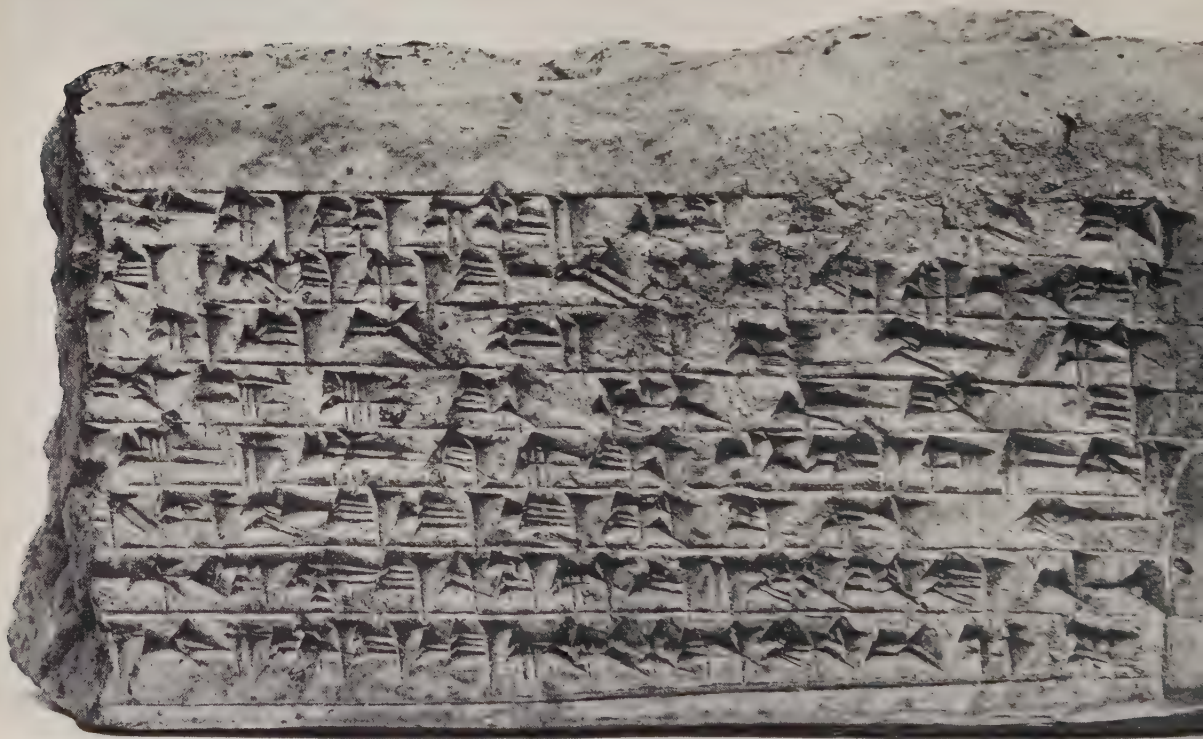
"I have built the palace, my royal home in Irsitbabili, in Babylon.

"On the breast of the underworld I placed its foundation and with asphalt and baked bricks I built it up like a mountain.

"At thy pleasure; O! Marduk, thou wise one among the gods, may I enjoy the fulness of the house that I have built!

"In it, in Babylon, may I reach old age and be satisfied with the number of my descendants!

"May my line of rulers for ever therein rule over the black-headed people!"



See No. 23.

24. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN CUNEIFORM CHARACTERS (IN THE BABYLONIAN LANGUAGE) WITH A CONTRACT FOR LOAN OF SILVER. THE CONTENTS ARE UNCERTAIN SINCE A GOOD DEAL IS ILLEGIBLE.

The tablet measures $2\frac{1}{2}$ x $1\frac{1}{2}$ inches.

Preserved in morocco lettered case.

Dated in the reign of Nebuchadnezzar II, B.C. 604—561.

(SEE ILLUSTRATION BELOW.)

£21



25. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN THE CUNEIFORM CHARACTER (IN THE BABYLONIAN LANGUAGE) WITH A LIST OF NAMES OF PERSONS. AMONG THE NAMES IS THAT OF ISHTAR-SUM-KINA, MEANING “ISHTAR ESTABLISHES A NAME.” IT IS A VERY UNCOMMON NAME; THE PERSON REFERRED TO WAS THE SON OF NABU-NAZIR.

The tablet measures $2\frac{1}{4}$ x $1\frac{1}{2}$ inches.

Preserved in morocco lettered case.

The tablet is of the period of Nebuchadnezzar II., i.e. 604-561 B.C.

(SEE ILLUSTRATION BELOW.)

£21



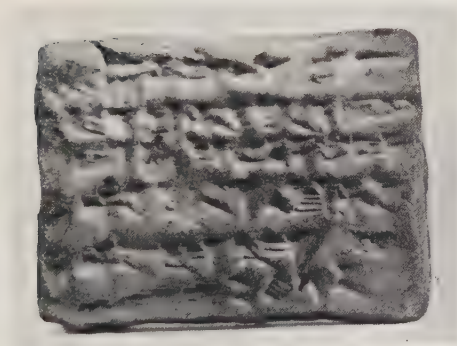
26. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED WITH A CUNEIFORM INSCRIPTION (IN THE BABYLONIAN LANGUAGE) RECORDING A LOAN OF CLOTH-STUFFS OF VARIOUS KINDS, FROM THE TEMPLES OF SHAMASH (THE SUN-GOD) AND OF BUNENE, TO NERGALUSHEZIB, A MAN OF THE CITY OF CUTHAH.

Preserved in morocco lettered case.

The tablet is of the neo-Babylonian period: 15th year of a King unnamed (but probably of Nebuchadnezzar II, the Great King).

(SEE ILLUSTRATION BELOW.)

£21



27. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED WITH AN INSCRIPTION IN ALMOST ILLEGIBLE CUNEIFORM CHARACTERS (IN THE BABYLONIAN LANGUAGE) RECORDING A CONTRACT.

The tablet measures $3\frac{1}{4}$ x $2\frac{1}{4}$ inches.

Preserved in morocco lettered case.

The tablet, which is rather large, is dated the 11th day of the 30th year of Nebuchadnezzar II.

(SEE ILLUSTRATION BELOW.)

£21



28. AN ORIGINAL BABYLONIAN TABLET OF BAKED CLAY INSCRIBED IN CUNEIFORM (IN THE BABYLONIAN LANGUAGE) WITH A RECORD OF A LOAN OF BARLEY, FOR A SHORT PERIOD (PART OF A MONTH ONLY).

The tablet measures 2 x 1½ inches.

Preserved in morocco lettered case.

Dated in the accession year of Cyrus, King of Persia, 539 B.C.

(SEE ILLUSTRATION BELOW.)

£21





See No. 29.

29. JEWISH TERRACOTTA MAGICAL BOWL OF BABYLONIAN ORIGIN (5 1/2 INCHES IN DIAMETER) CONTAINING THIRTEEN-LINE MAGICAL INSCRIPTION IN MANDAIC (THE MANDAEAN DIALECT OF ARAMAIC).

[*Nippur in Mesopotamia*, 500 A.D. (about).]

(SEE ILLUSTRATION OPPOSITE.)

£52 10S

The inscriptions of these unusual bowls are "incantations of various kinds, some being spells to cure a special disease and some to protect houses and their owners from the attacks of ghosts, fiends, devils and night spirits of every kind. These bowls were made for and used by the Jewish people who lived in Mesopotamia from about A.D. 200 to A.D. 500, or even later. The texts contain allusions to passages from the Old Testament, and they mention the Seal of Solomon and the 60 mighty men who stood round his couch, etc. These bowls have been found at the four corners of the foundations of houses, sometimes single specimens inverted, and sometimes in pairs, one being inverted over the other. These facts suggest that devils were trapped in this manner, and that the practice was derived from ancient Babylonian magic. For on a tablet in the British Museum (K.3586) inscribed with a ban we read: '(The devil) which they catch in the best chamber, let them seal him with a basin that has no opening.'" See *A Guide to the Babylonian and Assyrian Antiquities in the British Museum*, 1922 (pp. 191-194), which also reproduces a similar bowl.

There is an article on a similar bowl by Moïse Schwab, "*Un Vase Judaeo-Chaldéen*", in the *Revue des Etudes Juives*, IV, p. 165.

The bowls have been discussed and described in a work by Montgomery. (*Aramaic Incantation Bowls*).

Mr. G. R. Driver has kindly written us about this bowl as follows.

The bowls date from about the 5th century A.D. and come mostly from Nippur (now Nuffar) in Mesopotamia and the district round there. They usually contain prayers for the prosperity of the owner and curses on his enemies and are the work of Mandaean magicians. The Mandaeans were a Jewish Gnostic sect (being so called from the Aramaic word manda° = gk. γνῶσις = "Knowledge"), who flourished about then in S. Babylonia. These bowls are usually inscribed with incantations in Syriac or Mandaic (the Mandaean dialect of Aramaic) and sometimes in Hebrew or Arabic."

30. AN ORIGINAL ROMAN TOMBSTONE IN MARBLE CONTAINING A LATIN INSCRIPTION IN 10 LINES.

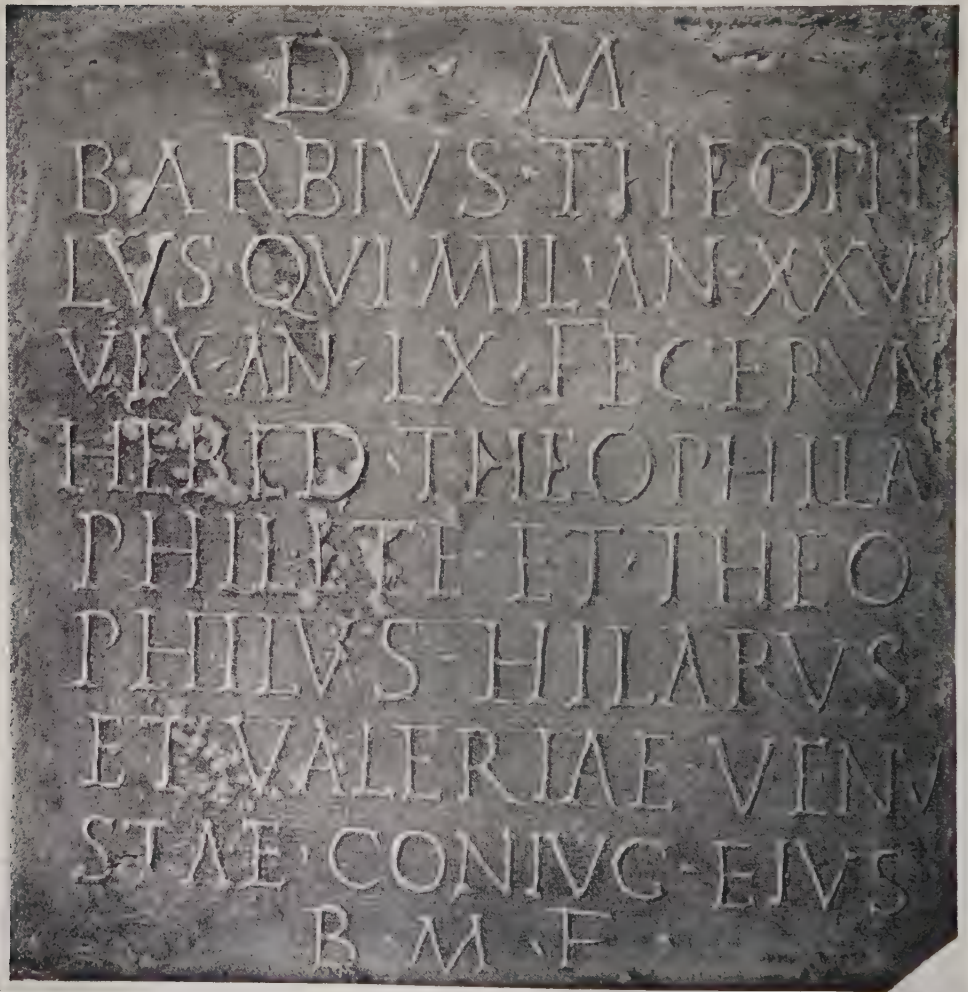
The inscription runs:—

D.[O]M.

“BARBIUS - THEOPHILUS - QUI - MIL - AN [NOS.]
XXVII - VIX [IT] AN [NOS.] LX - FECERUNT -
HEREDES - THEOPHILA - PHILETE - ET - THEO-
PHILUS - HILARUS - ET - VALERIAE - VENUSTAE -
CONUG(E) - EJUS - B.M.F.”

(SEE ILLUSTRATION BELOW.)

£12 12S



31. PORTION OF A PRIVATE LETTER IN GREEK WRITTEN ON PAPYRUS IN A TYPICAL BYZANTINE HAND. 15 LINES.

The beginning of the letter is preserved, and also the beginning of a transcript of another letter which is contained therein.

On the verso there is also a portion of the address.

[*Egypt*, 550 A.D. (*about*).]

(SEE ILLUSTRATION OVERLEAF.)

£10 10s

This letter is interesting because it is one of the few specimens of Greek written on papyrus outside public collections.

Handwritten text in a cursive script, likely a manuscript fragment. The text is written on a piece of parchment or paper that is heavily damaged, torn, and stained. The script is dark and appears to be a historical form of a European language. The text is arranged in approximately 15 lines, with some lines being more legible than others due to the damage. The fragment is mounted on a light-colored background.

32. A COPTIC TEXT ON PAPYRUS, A FRAGMENT INSCRIBED
WITH A SAHADIC TEXT.

(Measuring 5 x 7 inches).

[*Egypt*, 600—900 A.D.]

(SEE ILLUSTRATION ON PAGE 41.)

£21

The text is too much damaged to allow of any continuous translation to be given, or of even the subject being made out. Apparently the literal rendering of one of the longest passages preserved would be "*Hair upon him after the manner of a maiden*," or, as we might say in colloquial English, "*A head of hair like a girl*."

In line 5 we have the coptic word for "*a pig*." This was used as a term of abuse, and may be so here.

In lines 6, 7 and 9 are three very similar phrases, but it is impossible now to make out either what they have to do with each other or with the earlier part of the text.

It includes one word which is somewhat rare and does not occur in the Coptic translations of the Bible. It is certainly used of "*polishing*" (metal), and is said also to mean "*to shave*." The latter sense suits well here, and we should then read, "*Do not shave thy face*."

34. KORAN.

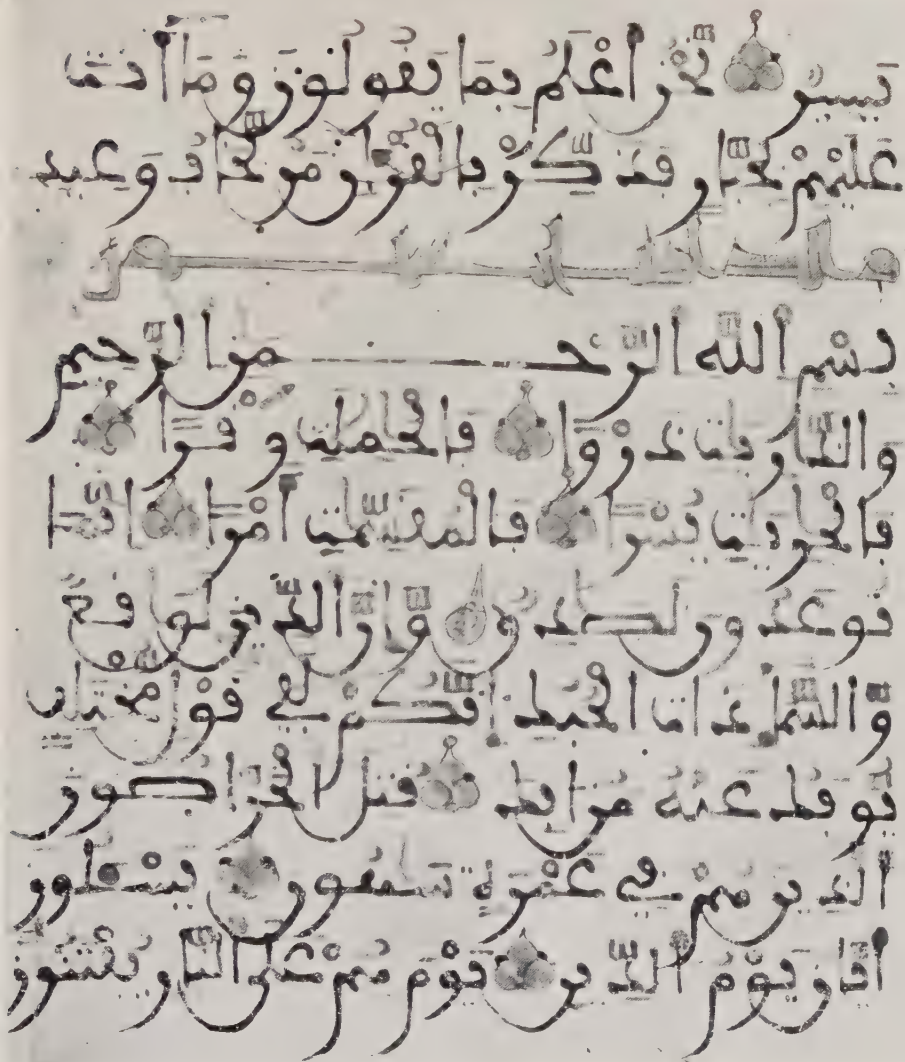
Manuscript of portion of the Koran in cufic characters, on 88 leaves of vellum, 11 long lines to a full page, some lines written in gold, with gold sura headings and punctuation-marks in blue, green and red.

Small 4to. *Oriental binding of red calf, with flap.*

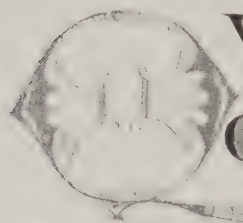
[*Africa, Xth Century.*]

(SEE ILLUSTRATION BELOW.)

£48



IN XPI NOMINE IN
CEPIT LB OMELARV
DE C S C GREGORII PP
VRB ROME EXTREMA
PPS EZECHIEL PHAG



VIA MVLTIS
CVRIS PRE

mentibus

iezechielis prophete librum coram carita
te ur̃a totum per ordinem perſcrutari
non licuit: bonis ur̃is deſideriis placuit
petere: ut ſaltem extrema eius uifio: que
ei facta eſt de edificio in monte conſtituto:
que & eundis eſt uifionibus eius obſcurior:
exponi debuiffet. & quidem uoluntati ur̃e

35. GREGORIUS MAGNUS

HOMILIAE DECEM SUPER EXTREMAM PARTEM
EZECHIELIS.

Together with:

RADBODI EPISCOPI SERMO DE NATIVITATE MARIAE
VIRGINIS.

Eleventh-century Latin Manuscripts beautifully written on 119 leaves of vellum, in black and red, with ornamental capitals.

Folio. *Red velvet binding.*

[*Probably executed at Tournai, before 1098 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£500

Each of these very interesting manuscripts is written in a clear, square, *Carolingian* hand of the same period, but by different hands, and belonged to the Bishop of Tournai, Radbod II, the author and possibly the writer of the second manuscript.

The first manuscript is the text of Gregorius Magnus' commentary on the Book of Ezekiel, and is executed in an elegant script in black; the title and ending being written in large red capital letters, and the opening lines of each chapter in red and black, with ornamental initial letter in red.

In the preface, Gregorius refers to his perturbation in writing the commentary: first, on account of the obscurity of Ezekiel's text, and secondly in view of the news received concerning Agilulf, King of the Lombards, who was marching on Rome, and had already passed the river Po.

On the lower margin of the first page of the *Gregorius* is the original owner's autograph inscription: *Liber Radbodi epi.* This was obviously written by the Bishop himself, and as it is in the same writing as the *Sermon on the Nativity of the Virgin*, which is the Bishop's composition, this must therefore be also in his autograph. This Radbod (the second) was elected Bishop of Noyon and Tournai in the year 1067-8, and died in 1098. The works attributed to him are: *A Life of St. Medard*, his predecessor, and of *St. Godoberta, Virgin of Noyon*; a *Sermon on the Conception of the Virgin*,

and, lastly, the sermon on the *Nativity of the Virgin*—of which the second manuscript in this volume is the original autograph.

Fabricius, *Bibliotheca Latina Mediae et Infimae aetatis*, mentions two manuscripts of the *Sermo de Nativitate B. Virginis*, one in the Vatican, and the other in the library of St. Martin at Tournai, which probably is the one here offered for sale, especially as the calligraphy of this *Gregorius* is also of Tournai origin, and was once the property of Rabdod, the Bishop of Tournai.

There were four blank leaves to the *Gregorius* originally, and the sermon is written on them. At the end of the manuscript are two pages of moral precepts derived from Seneca, etc., in a thirteenth-century script. There are some marginal corrections in a later mediaeval hand.

This manuscript is very lightly ruled in lead-pencil, many of the guide-lines being clearly preserved. It is one of the earliest examples of this method of ruling manuscripts. There are a few isolated examples of such, executed towards the end of the tenth century—as, for instance, the two leaves from a manuscript of the end of the tenth century, containing some legends of the Saints, formerly preserved in the Louvain University Library—but the practice did not become general until the beginning of the twelfth century.

This volume is from the White Knight's and H. Drury Libraries.

36. ST. JEROME.

CONTRA JOVINIANUM LIBRI II.

*Together with:*VENERABILIS BEDAE PRAESBYTERIS COMMEN-
TARIUS IN ACTA APOSTOLORUM.

Manuscript on 101 leaves of vellum, written in Carolingian characters, executed in England towards the end of the eleventh century, the work of three different hands. With large initial letter in red, blue, and green, and some smaller capitals in colours throughout the text.

Small folio. *Old calf, gilt border.*

[*England, late XIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£250

Jovinianus had published at Rome a treatise containing the following propositions: 1. That a virgin is no better than a wife in the sight of God; 2. Abstinence is no better than a thankful partaking of food; 3. A person baptized with the spirit as well as with water cannot sin; 4. All sins are equal; 5. There is but one grade of punishment and one of reward in the future state. In addition to this he held the birth of Jesus to have been by a "*true parturition*." Pammachius, Jerome's friend, brought Jovinianus' book under the notice of Pope Siricius, and it was shortly afterwards condemned in synods at Rome and at Milan (c. 390). He subsequently sent Jovinianus' treatise to Jerome, who answered it with the present in the year 393. Very little is known of Jovinianus, with the exception of what can be inferred from the present treatise, and from the other written against Vigilantius, in which Jerome says that Jovinianus has 'amidst pheasants and pork rather belched out than breathed out his life,' that he had transmitted his opinions to Vigilantius, and that he had died before 409. Jerome's work gives a remarkable specimen of his system of interpreting the Scripture, and also of the methods by which asceticism was introduced into the Church, and marriage brought into disesteem; in closing he appeals against the licentious views of Jovinianus, which had already induced many virgins to break their vows, and which, as the new Roman heresy, he calls upon the imperial city to reject.

The writings of Jovinianus are lost, but some fragments are to be found in the two mentioned tracts of St. Jerome, manuscripts of which are of extremely rare occurrence. From the library of the Rev. H. Drury.

INCIPIT SCI IERONIMI CONTRA IOVNIANVM
AVEI AD MODVM DIO S SYNT
 quod sci ex urbe roma fuit cuiusdam in iouianum
 commentariolos transiit. rogantes ut eorum in
 epistulis respondens. scripturam christianorum euangelico
 atq; aptico rigore contererem. Quia cum legissem. s.
 omnino non intelligere. cepti reuolueri crebris. s. n. uerba
 modo atq; sententias si singulas pene syllabas discutere uolens. p.
 ferre quid diceret. s. sic uel pbare. uel redarguere qd dixisset.
 Verum scriptorum tanta barbarie est. s. tantas uicinis spurcissimis
 sermo confusus. ut nec qd loquat. nec qb argumentis
 uel pbare. qd loq. potueri intelligere. Totus enim cum p.
 totus iacet. Accollit se p. singula. s. q. si delibet. et libet. u. p. so.
 conatu frangitur. Non: conceptu nro. sed: humano sermone
 loqui. alia quiddam aggredit. larcum iuxta montes. nascet ridet
 mus. Quid ipse non sanus ee hominis. n. sanus iuxta ore. Preterea
 sic inuoluit oia. s. q. b. d. inextricabilis nodis uniuersa peribat.
 ut illud plautinarum litterarum ei possit aptari. Has quidem
 p. ter sibilla legat nemo. Nam diuinandum: furiosas apollini
 uates legum. Illud uirgilianum. Dat sine mente sonum. Heraclei
 qq; cognomento chiron. sudantes philosophi uir intelligunt.
 S. quid ad nrm dogmatum. cui libros multo difficili: nosse q.
 uincere. Quia s. inuictoria. n. parua sit difficultas. Quia cum
 eu supare queat. cui assertione penitus ignoret. Et ne lectorem
 longius traham. cui modi eloquentie sit. s. q. b. uerborum floribus
 ornate incedat. sed libri ei monstrabit exordium. qd hederum
 et apula ructant ita euomunt. Satas facio inuicari. n. u.
 claro curra nomine. sed ut ar. amore purgati. uano. Obter
 agri. nouellas plantationu. arbusta teneri. iudicis. exp. de
 uiciorum gurgitibus audientia. Comunita agminibus sem. eccliam.
 spe fide. l. r. u. itate. inaccessibile. inexpugnabilem. Non: mea

37. SERMONES DOMINICALES PRO PENTHECOSTEN V.
AUGUSTINI ET ALIORUM SANCTORUM DOCTORUM.

Illuminated Latin Manuscript on 115 leaves of vellum in early minuscule characters, typically German of the twelfth century; 29 lines to a full page; chapter-headings in red.

With 50 remarkable outline initials at the commencement of the sermons, of interlaced scroll work, acanthus spray, human figures, dragons, birds, and masks, on backgrounds of blue, pink, and green.

Folio. *Monastic binding of wooden boards covered with leather, two clasps. Vellum title-label and label with press-mark, on front cover.*

[*Germany (Diocese of Cologne?), XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£850

A fine specimen of an early German illuminated manuscript, with numerous splendid examples of the elaborate outline initials, formed of a complex combination of scrollwork, foliage, men, birds, and monsters, much favoured by German illuminators of the 12th century.

The initials are very similar to those found in 12th century manuscripts executed at the Benedictine Monastery of Gladbach, in the diocese of Cologne, from whence this manuscript may possibly come.—(See Millar's *Catalogue of Western Manuscripts in the Library of A. Chester Beatty*, Plate LXXXII).

metamur uitā etnā. ad quā nos dñs sub sua ptectione
pducit. cui ē honor et impiū in seclā seclōy. AMEN.

Errentis de finib; tyri. uenit psidonē. *(VANGLIM.)*
ad mare. g.

DOMINICA. XIII. SERMO
BEATI AUGUSTINI EP
DE BEATO IOB.

ROMPTIOREO me ad
loqndū urā sc̄itas pmonet.
etiam dudū de scripturis
in sinuata omni cū deuoti
one dicendi fiduciā t̄buit.

quem d̄s ḡtantē uobis audire
monstrauit. Sic nos urā sanctitas de

iōb dicentē accipiat. ut audire se tanq̄
rusticū credat. n̄ fūco sermones infectos
dicere arbitret̄. q̄ illius magisterio simpli

citer dicere p̄fitem̄. Aduersus iob diabolus pugna im
petrauit. cuius filios ruina cū c̄tingueret. factus ē
post diuicias inops. post familias solus. post numero
sam sobolem nullius pater. pat̄monio naufragus. in
corpore edaces penas unā robore fidei sustinebat.
diuicię in inopiam cecider̄. Hic noua exp̄gisset̄ nu
ditate. nullus fuit p̄rimus. q̄a rara ē miseris amicitia.
C orporis sanitas uulnerib; immutat̄. gaudiū in do
lorem conuertit̄. nullus artus. q̄ n̄ flagellis ualitu
dinum agitat̄. Deniq; sub sterq̄limo iacuit. p̄cla
ra iusticia. et cū uulnerata caro p̄barēt in m̄bris.
in colome pectus seruabat interius. Nichil erat
acapite usq; ad pedes. q̄d n̄ affligeret pena. Vndiq;

38. BEDE (The Venerable).

COMMENTARY ON SAINT MARK.

Latin Manuscript written in neat upright minuscules by a German Scribe of the XIIth Century on 112 leaves of vellum, 30 long lines to a full page. With two outline-initials decorated with branch work, in red, smaller initials in red or in black touched with red,* Contemporary quire nos. at the end of the gatherings. Lines ruled with a pointed tool.

Folio (299 x 202 mm.). *German fifteenth-century binding of thick wooden boards covered with pigskin, the sides decorated with stamped fillets.*

[*Germany (Gladbach), XIIth Century.*]

(SEE ILLUSTRATION, PAGE 53.)

£350

Collation: i⁸-vi⁸ (lacks the 6th leaf of quire vi) vii⁸-xiii⁸(xv)¹.

A fine XIIth century manuscript of Bede's commentary on Saint Mark, executed by a German Monk, presumably an inmate of the Benedictine Abbey of St. Vitus, the Martyr, at Gladbach, in the diocese of Cologne; for on folio 1a is the ownership inscription of the Abbey (in a XVth century hand): "Liber Monasterii Sancti Viti Martyris in Gladbach et est venerabilis beda super marcum." An older inscription above this has been erased. Along the outer edges of the MS. is written the MS. press-number in the Abbey Library, "B.19." The MS. is from the Phillipps' collection (No. 2225), and bears the crest of Sir T. Phillipps stamped on folio 1a. The MS. is in a wonderfully good condition, and has practically full margins; down the edges of almost all the outer margins can still be seen the holes made by the scribe's needle when he sewed down the blank vellum sheets on a frame to keep them taut while he was writing.

The Abbey of Gladbach was formed in 973 by Archbishop Gero of Cologne and dedicated to St. Vitus. The Benedictine inmates evidently greatly venerated the writings of Bede, who was also a Benedictine, for two other fine Bede manuscripts of the same period, emanating from Gladbach, are in existence. One is Bede's commentary on St. Luke, a companion

volume to the present, and which stood beside it on the shelves of the Abbey library, as is testified by its press-number, "B.18." This MS., formerly in the Phillips Collection, is now in the possession of A. Chester Beatty, and is fully described in E. G. Millar, "The Library of A. Chester Beatty. A descriptive catalogue of the Western Manuscripts," 1927, No. 31. At the beginning is a similar note to the one in the present MS., and probably in the same fifteenth-century hand: "Liber monasterii sancti Viti Martyris in Gladbach et est Venerabilis Beda super lucam." This manuscript, though of the same period and in a handwriting of the same school as the *St. Mark* MS., is not, it seems, the work of the same scribe, for there are slight differences in the formation of certain letters, and some abbreviations are used in the *St. Luke* which are not met with in the *St. Mark* MS. The other manuscript from Gladbach, *Beda's Historia*, also formerly in the Phillips Library, is now in the John Rylands Library, Manchester. This, again, bears a fifteenth-century note of ownership: "Liber monasterii S. Viti Martyris in Gladbach." The MS. is described by Dr. M. R. James: "A Descriptive Catalogue of the Latin Manuscripts in the John Rylands Library, Manchester," vol. I, No. 182.

The *Commentary on St. Mark* and the *Commentary on St. Luke* are the two gospel commentaries of which there is no doubt as to Bede's authorship, for they are included in the list of his works (up to the year 731), which Bede appended to his "*Historia Ecclesiastica*."



CONFERRENDVM HOC EVANGELII MARCI PRINCIPIVM

principio mathei quo ait. liber generationis ihu
xpi filii dauid filii abraam atq; ex quoq; unus dñs
nr ihc xpc di & hominis est filius intelligend. Et apte
primus euangelista filiu hominis eu. sed filiu di nomi
nat. ut a minorib paulatim ad maiora sensus nr exurge
ret. ac pfide & sacramenta humanitatis adsupr. ad agniti
onē diuine pñtatis ascenderet. Apte qui humanā erat generatio
nē descripturus. a filio hominis coepit dauid uidelicet siue habrahę de
quorū stirpe substantiā carnis assūpsit. Apte isq libru suū ab initio
euangelicę p̄dicationis inchoabat filiu magi di appellare uoluit dñm
nr̄m ih̄m xpm quia nimirū & humane erat nature de p̄genie patri
archarū siue regū ueritatē carnis suscipere diuine fuit potentie
euangelii mundo p̄dicare. Euangelii quippe bonū nuntiū dicit.
Qd aut melius est nuntiū quā poenitentia agere. appropinquabit enī reg
nū celorū. Hominis est itaq; humanitus nasci. di ū regni celestis introi
tū poenitentib; p̄dicare. Et ideo recte dauid filiu nūciat matheus
quē in carne ueniente asseruerat. recte marcus filiu di. quē i prima
uoluminis sui fronte auctore euangelii & sponso re regni designat.
eterni. Vbi notandū qd euangeliste scī quā dispensationē nobis do
minice incarnationis scripta reliquerit. uno quidē spū accensi. ad
officiū scribendi accesserunt. sed diuersā narrationis suę primor
diū singuli. diuersū statuere terminū. Matheus nāq; a natiuita
te dominica exordiu sumens. ad tēpus usq; dominice resurrexi
onis seriem suę narrationis p̄duxit. Marcus ab initio euangelicę
p̄dicationis incipiens. puenit usq; ad temp̄ ascensionis dñi & p̄dica
onis discipulorū eius cunctis gentib; porbē Lucas a natiuitate p̄
curatorū inchoans euangelii. terminauit i ascensione dominica cū
rediret iherosolimā aduentū scī sp̄s diuinis i laudib;
expectant. iohannes ubi eternitatem dei. di di p̄ qd omnia facta sunt.

ret: quod p̄us meruerat in gñe. **N**am alexandrie
ep̄c fuit. cui per singula op̄ fuit. scire. & euuangelij
in se dicta disponē. & disciplinā in se legis agnosce.
& diuinā in carne dñi intelligē uatam q̄m nos p̄mū



op̄ or̄ requiri: dehinc inq̄sita uolum̄
agnosci. habentes mercedē exhortati
onis. qm̄ q̄ plantat. & qui rigat unū
sunt. Q̄ autē incrementū p̄stat: d̄s est;

NICIVOC: ~

EWĀGELII ~

FILII: ~

sicut scriptum:

in ysaia proph̄a

Ecce mitto

Quattuor euuangelia unū sunt.
i. unū. iij. Itaq; i. matthei lib' d̄r euuā
getū. i. sūt aliqz. q̄a unū oīa. i. om̄ia
unūqz.

I. Euuangelm̄ bona annūciatio. i. q̄
p̄e ad regnū dī. y ad remissionē pecca
torū p̄met. Vñ pentecostini y eūuā
euuangelio. i. a. r. e.

Glor. i. h̄e i. hebraice. Socher ḡe. sal
uatiōe leone. i. p̄e ḡe. messias hebrai
ce. y m̄ce leone. i. rex y s̄cdol d̄r.
de gñe dauid regis y leuitico.

I. Malachi p̄ph̄a labia s̄cdol d̄r
dūm̄ cap̄am i. legē equit̄ de ore ei
q̄m anḡl̄s dñi est.

39. BIBLE. ST. MARK'S GOSPEL.

EVANGELIUM S. MARCI. CUM COMMENTARIIS
HIERONYMI ET BEDAE, ET CUM GLOSSA INTER-
LINEARI.

Manuscript on 97 leaves of vellum written in very elegant semi-Gothic characters, larger for the text and smaller for the commentary, executed in Flanders in the second half of the 12th century. * Ornamented with a large initial M painted in gold on a blue ground decorated with red, green and white foliage, and with a larger initial "I" at the beginning of the text, illuminated in gold and colours, containing a full-length figure of an angel holding a scroll (the symbol of St. Mark), of very good execution, and above, a circle with half-length figure of Jesus. Other initials in red, green or yellow.

Small 4to. *Russia blind tooled.*

[*Flanders, XIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£350

One of the most beautiful examples of Flemish writing of the period. From the library of the Cistercian Abbey of Ourscamp in the neighbourhood of Compiègne (Oise), founded in 1129, with the following interesting contemporary inscription at the end: "*Marcus glosatus quem dedit Lambinus de Brugis ecclesie sancte Marie Ursicampi. Si quis abstulerit vel alienaverit quoque modo: anathema sit. Amen.*" The last line is especially interesting as showing the desire of the church to excommunicate those who would steal or in any way alienate books from its library. Although these inscriptions were very frequently put in books, nevertheless to-day they are very seldom found in manuscripts which come on the market, as they were generally inscribed on the first or last fly-leaf, which in most cases is wanting, having been taken off purposely in order to hide the theft of the volume.

nitas. ad te mea misera tuitas miserabiliter suspirat.
 quā a te infeliciter exultat: discedens a te quamvis se
 irrucauit erroribus. doloribus. timoribus. Heu me
 qualem p te conuincit trinitas. Cum meo contri-
 butum ē a inde dolui. dereliquit me uirtus mea
 & inde paui. & tamen oculi meos nō mecum & in
 error. En q̄ diffimile trinitas o animę meę tuitas
 exultans offendit. Veritatem quare eritis et anima
 mea. & quare conturbas me? Sp̄s in dō qm̄ adhuc
 contrahit illi. cum error uidelicet a ratione. a uo-
 luntate dolui. atq; a memoria timor om̄is recessit
 rit. & inuenerit illi quā sp̄s in m̄a serenitas.
 plena suauitas. et̄na securitas. Prīmū illud facit
 uirtas dō. scdm̄ caritas dō. tūc iūta potestas dō.
 ut sit dō om̄ia in om̄ib; . ratione recipiente lucem
 inextinguibile. uoluntate pacē inextinguibile conse-
 quente. memoria formi indeficienti et̄nali inherente.
 Synderis uos. recte ne p̄mū illud fūto. sp̄s scd sequi
 pat utimū assignatis: sic tam ut nichil horū ul pat
 ul fūto. ut sp̄s scd subtrahatis. ne cui forte p̄sona
 rum aut plenitudinē minuatur diffinitio. aut q̄-
 ritatem tollat p̄fectio. Simul & hoc additur. quid
 simile fili horū soli expantur de carnis illecebris
 de mundi spectaculo. & de p̄p̄i sathane. cū tam
 hoc totum sit unde uita plens eludit m̄uers a
 maiores suos. dicente iose. Quicquid in mundo ē.
 concupiscentia carnis ē. & concupiscentia oculorū.
 & ambitio sc̄i. Hec de redemptionis fructu. In mo-
 do quoq; quē si recollas. dī ē exinanitiōe diffini-
 tumus. tria nem̄ p̄cipue uobis intuenenda commūdo.
 Non enim simplex aut modica illa exinanitiō fuit.
 s; semet ipsam exaniuit. usq; ad carnē. ad ma-
 tem. ad crucē. Quis digne penitet quantē fuerit
 humilitatis. mansuetudinis. dignationis. dūm ma-
 iestatis carne induit. militari morte. urp̄ari crucē.
 S; dicit aliquis. Non natiuit opus suū reparare
 creatō abq; ista difficultate? Saluit s; maluit
 cum injuria sui. ne pessimū atq; odiosissimū uici-
 um ingratiitudinis occasione ultra repiret i hōē.
 Sane multū fatigationis assumpsit quid multū di-
 lectionis hominē debitorē teneret. cōmoneret q; gr̄a
 rum actionis difficultas redemptionis. quē minus
 ēē deuoti fecerat condonatiōis facilitas. Unde enim
 dicebat homo creatus & ingrat? Gr̄is q̄dē condi-
 tus sum: s; nullo auctoris grauiamine ut labore.
 Siquidē dixit & factus sum. quēadmodū & unū
 sa. Quid magnū ē quālibet magna in dōi sacra-
 re donaueris? Sic beneficiū creationis attenuans
 humana impetras. ingratiitudinis materā uide

sumebat. unde amoris causam habere debuerat. id q;
 ad excusandas excusationes in peccatis; S; obstrictū
 ē of loquentū iniqua. Luce clarus patet. quāquā in
 p te o homo dispēditū fecit. De dno seruus. de diuine
 paup. caro de uerbo. & de dī filio hominis fieri fili non
 despecti. Omitto iam te & si de nichilo factū non tam de
 nichilo redemptū. Sex dieb; condidit om̄ia. & te uict
 om̄ia. At ū p totos triginta annos opatus est salutem
 in medio t̄y. O quamū laborauit sustinens. Carni necer-
 sitates. hostis temptationes. nonne sibi crucis aggraua-
 uit ignominia. moras accumulauit horrore. Necessarie
 quidē. Sic sic homines & uirta saluabis dñe. quēadmo-
 dū multiplicasti misericordiam tuā dō. Hec meditatiōum:
 m̄is ueritatem. Talib; odoris refoctet uiscera ur̄a.
 quē diu cōstit odor melioris peccatorū: ut habunde-
 ris & his unguentis non minus suauib; q̄ salutarib; .
 Hec tam adhuc uos p̄tatis uos habere illa optima.
 quē in sponse uerbis commendat. De quib; maxē in-
 stitendi tam sermonis angustia p̄hibet. Que dicta ē
 de aliis tenere memoria. p̄b̄te uita: & de his uiuare
 me p̄tib; uis ut digne loqui possim. quod & dignum
 sit tamis sponse delictis. & uitas animas ad amorem &
 dñi sponi ihu xp̄i dñi nri.



vo me uingenta uos tradidisse recordor. unum
 contritionis delicta multa complectens. altum
 deuotionis multa continent benefica. ambo sa-
 lubria. s; in ambo suauia. Prīmū siquidē pungentū sen-
 titur. quia mouet ad compunctionē animā recordatiō
 peccatorū. & dolorē facit: cum sequens mitigatoriū sit. dū
 ne bonitatis uirtutu consolationē dante. & sedante dolorē.
 S; est uingentū quod ambo; longe amittitur. & hoc appella-
 uerim pietatis. eo quod fiat de necessitatib; paupū. de aucto-
 ritatib; op̄ressorū. de p̄urbationib; tristitū. de culpa delinque-
 ntium. & postremo de om̄ib; quolibet miseris. et̄n nris. etiā
 si fuerint inimici. Despicibiles uident sp̄s iste. s; sup̄ oī
 uingentum aromata. qd̄ ex eis conficitur. Igitur multū
 miserie collectē. atq; oculo pietatis inspectē ip̄s sunt sp̄s
 ex quib; uingenta optima componunt. sponse digna uerbis.
 sponi sensib; gr̄a. Felix mens quē talū dilectione aro-
 matū sese dñare & unguare curat. infundens ea o-
 leo misericō. & ardore decoquens caritatem. Quis pius est
 iocundus homo q̄ misereatur & cōmodat. p̄nuū compati. sub-
 uenire p̄cipuus. dare q̄ accipere. beati iudicans. ignoscere
 facili. irasci difficili. uolenti p̄nitē nō adqueles. & p̄ oīa
 p̄cipuus. eque ut q̄as respiciens necessitates. O quēcumq;
 et̄ anima sic affecta. sic imbuta rore misericō. sic affluens
 pietatis uiscerib; . sic te om̄ib; om̄ia faciens. sic deniq;
 facta ipsa ē tanq; uas p̄dū. ut cētis p̄to ubiq; semp oc-
 curras atq; succurras. sic deniq; mortua ē ut uiuat oīb; .

ST. BERNARD ON THE SONG OF SONGS

40. ST. BERNARD.

SERMONES BERNARDI SUPER CANTICA CANTICORUM.

Manuscript on 94 leaves of vellum in Carolingian characters; double columns; some initial letters in blue, red or green.

Small•folio. *Half bound.*

[*France, XIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£205

A fine codex of great interest. The greater number of leaves are written in a beautiful long Carolingian hand; the remaining leaves being in small, clear minuscule characters.

The subject-matter is St. Bernard's great commentary on the Song of Songs. According to the *Catholic Encyclopaedia*, the *Sermones* consist of eighty-six homilies on the first two chapters of the Canticle of Canticles and the first verse of the third chapter.

St. Bernard composed these homilies about 1130 A.D., and, judging by the writing, this manuscript was written not long after. Quite possibly it was executed in the Monastery of Clairvaux, where St. Bernard was Abbot.

Early manuscripts of St. Bernard are exceedingly rare.

41. BIBLE, *Book of Numbers*.

NUMERI CUM COMMENTARIIS GREGORII MAGNI,
ORIGENIS, HIERONYMI, ETC. (Beginning with Chapter
V, Verse 15, to the end).

Manuscript on 66 leaves of vellum, beautifully executed in
Carolingian minuscule, larger for the text and smaller for the
gloss, which is marginal and interlinear.

Folio. *Boards, vellum back.*

[*Italy, early XIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£175

A fine specimen of Carolingian minuscule calligraphy; the text in large
characters and the gloss in small.

Biblical manuscripts as early as the twelfth century are rarely in the
market.

Several leaves have been slit by a sharp knife, but the text is undamaged.

[illegible][illegible]

habita ut inurbibus amor.
 rei. In ebron set. et uiculis ei.
 Urbis ebron ^{stagnationes.} fu it

regis leon amoriti qui
loquitur ut poete, astrologi, et alij philoso
pho, fidelium aũ regnum, quod adeo est non
informe, sed inuirtute E.

moab. tulit omnem frum
que ditionis illi fuerit usq[ue]
arnon. Idcirco d[icitu]r in puerbo
uenit in ese bon. edificetur
construitur ciuitas seon.]
gus egressus e de ese bon.
flima de oppido seon. adeuo
rauit. armo abita. et habita
tores excelso[rum] arnon.
Ve tibi moab. peristi p[ro]p[ter]

[illegible]

108. ppe h inquit dicitur em gnat rfe ve
 nit inefebon ut cofitit 7 contrahat ciuita
 feon. qm ignis pccatit deefebon. 7 flama de
 ciuitate feon 7 deuoratur uis; mdr; e. con
 citat rpe ciuitate ciuita tfebon. hie e g ordo uo
 bi. ne fi dicit emgnantit ueniat. ut edifiat 7
 contrahat tfebon qm ciuita regis feon. em gna
 de fimo figuratus. emgnantit. q figuratit lo
 cut. hi fice 7 ppe. n. ap in palatibz ofme
 u. loquit. ppoftitit. uimuo. 7 fatus. frum
 inquit uba libri hui. ne uba libri fignat. rē.
 Supplentit hui. q figurat ppe f. emgnantit.
 iupluntit. ne in febon. ut edifiat. rē.
 pma. fubfta. 7 mētia. rē. dicitur a. f. a. u. 7
 inefebonit. fideatit uenit. 7 ineligionit fero
 re. dicit g. ne fcebon ciuita 7 ineligionit fero
 Regnat in eo g. rationalit. eifpe in fcebonit fce
 clatit. adde f. accedat rpe. eerte fit ad h
 bens iacila ubi d. diffingitit e. n. glia
 it fpe de fcebonit in eo d. muntione gentia
 it dogm rē. 7. q. in fcebonit fce clatit. igne
 rē. rē. uenit. dicit g. fubfta. 7 fcebon ciuita

VENERANDA EST NOBIS
 hec dies sc̃a que d̃r dñica.
 Et id̃o dñica d̃r: q̃ hec dies
 sola dñi ē. Om̃s ṽ dies septimane p̃t
 hunc diē ad seruitutē uob̃ dare s̃t. Di
 es g̃ illa sc̃ificata. dies benedicta. dies
 letificata. dies laudabilis. dies gl̃osa. di
 es uenerabilis. dies splendidior sole sep
 ties. id ē p̃ma dies in q̃ uisa ē p̃ma lux. sic
 legim̃ in genesi. fiat lux. 7 facta ē lux. Ex
 hac g̃ die reliq̃ dies s̃pser̃ exordiu. Di
 es letabunda. in qua c̃uenit plebs ad
 eccl̃am celebrandā 7 p̃dicandā. dies
 in q̃ nob̃ exorta ē p̃petua causa leticie.
 dies in qua simul letant̃ agmina celi
 et terre. Sic sp̃s sc̃s p̃ os p̃phete cecinit.
 hec ē dies quā fec̃ dñs. exultem̃ 7 letem̃
 in ea. In hac enī die multa 7 magna mi
 rabilia p̃ ñra salute fecit d̃s. In die dñica
 creati s̃t angli ab ore dī. In die dñica
 resedit archa p̃ diluuiū. In die dñica plu
 it manna de celo filijs isrl̃. In die. d. p̃cus
 su ē mare rubrū in uirtute dī p̃ manū
 moysi. 7 transier̃ filijs isrl̃ pedib̃ n̄ccis

12TH CENTURY.

FROM THE AUGUSTINE MONASTERY AT REBDORF.

42. ST. AUGUSTINE.

SERMONES DE SANCTIS AUGUSTINO, AMBROSIO ET
HIERONYMO.

Latin Manuscript of the twelfth century beautifully written
on 67 leaves of vellum ($8\frac{1}{4}$ x $5\frac{3}{8}$ inches).

Together with:

EXTRACTS FROM HOMILIES ON THE GODLY LIFE
BY EARLY CHURCH FATHERS.

Latin manuscript of the twelfth century, written on 94
leaves of vellum, in a different handwriting from the companion
manuscript.

8vo. *Bound together in an old Monastic binding of oak
boards covered with stamped pigskin, with brass clasp, the covers
lined with portions of a notated service book and other MS.
leaves of an early date (last leaf of sermons supplied by a later
hand).*

[*Germany, XIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£152 10s

Manuscripts from the famous Library of the Augustine Monastery at
Rebdorf are very rare, as nearly all the manuscripts of this provenance are
now in the State Library at Munich.

44. KORAN.

FRAGMENTS OF THE KORAN WRITTEN ON VELLUM IN MINUTE KUFIC CHARACTERS IN ARABIC, IN THE XIITH CENTURY OR EARLIER.

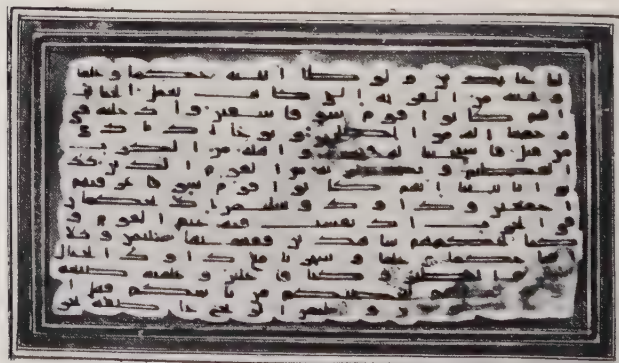
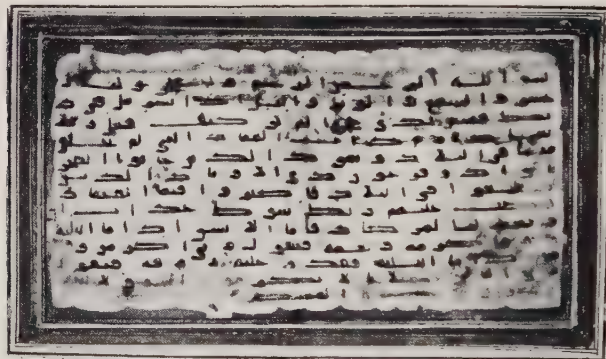
(Measuring $2\frac{3}{4} \times 1\frac{1}{2}$ inches.)

[*XIIth Century.*]

(SEE ILLUSTRATIONS BELOW.)

£21

The two fragments are set in modern illuminated borders. The manuscript contains Surat-al-Fajar (that is chapter 89, verses 1-18), Surat-al-Andiya [that is chapter 21, verses 73 two last words to 81, first four words].



See No. 44.

45. BIBLE.

FIVE PAGES FROM COPTIC MANUSCRIPTS OF THE
BIBLE BEAUTIFULLY WRITTEN ON PAPER IN RED AND
BLACK AND WITH ORNAMENTATION IN COLOURS.

Average size of each page is 8½ x 11 inches.

The pages are mounted between sheets of glass.

[*Egypt, XIIth Century.*].

£52 10s

opum quodāmodo passibus
ambulamus in futura autem
puerientes ad speciem iam nō
erit quo uelut p̄ficiendo ulte-
rius ambulemus. Et ipsam spe-
ciem ad quam p̄fidem spirita-
lit̄ ambulando puenimus in
sacriabili delectatione uidebim⁹.
vii. Quid dñm p̄fecte uidē non pos-
sunt scī nisi ad beatitudinem
firmę uite puenierint.

Quo circa sic hortandi sunt
ad contemplatiuā uitam
quicūq; plene uoluerint. et dō
auxiliante potuerint ut mem-
nerint sibi ipsius contempla-
tionis diuine p̄fectionem in il-
la uita beata que futura ē reser-
uari. ut ibi dñm sicut ē p̄fecte
uideant. ubi & ipsi illi erunt
uitę eēne ac regni celestis con-
secutione p̄fecti. Ceterū si hic
potuisset p̄fecte substantiā
dī humana fragilitas contem-
plari. nunquam scs euange-
lista dixisset. dñm nemo uidit
unquam. Non dixit nemo
uidebit. Deniq; ut euidēt

ostenderet uisionē dī non ne-
gata in scīs hominibus s; dila-
tam. quod in p̄senti tempore
negauit in futuro p̄misit di-
cens. beati mundo corde. qm̄
ipsi dñm uidebunt. Nec hic
dixit. qm̄ ipsi dñm uidebunt.
Igitur si deus qui in hac uita
sine alicuius elementi assūp-
tione nec potuit uideri nec
potest. in futura uita uiden-
dus ē. ibi ē contemplationis
diuine spanda p̄fectio. ubi e-
rit omnium bonorum plenitudo.
viii. Que & quāta sit in hac
carne. uite contemplatiue p̄fec-
tio. & qualit̄ p̄ficiendo mundi
contemptores inhereant ei.

Primo uiz contemplati-
ue sectator. ad conditorē
suum corde illuminandus ac-
cedat. ipsi contēplando atq; in-
sacriabilit̄ p̄ficiendo uigilan-
t̄ inserviant. & ipsum uigiter
concupiscat. p. amore eius om-
nia quib; inde potest auerti
fugiat. om̄s cogitationes suas
ac totam spem et illius delec-

*Scilicet p̄fectio uide-
re dñm in futuro
& in hac uita*

46. ST. PROSPER.

DE VITA CONTEMPLATIVA ET ACTIVA; DE VITIIS AC VIRTUTIBUS; LIBER SENTENTIARUM PROSPERI EX LIBRIS BEATI AUGUSTINI COLLECTARUM. — ST. ANSELM, ARCHBISHOP OF CANTERBURY. DE CONCEPTU VIRGINALI ET DE ORIGINALI PECCATO; DE PROCESSIONE SPIRITUS SANCTI.

Latin manuscript on 140 leaves of vellum, double columns of 28 lines, chapter-headings rubricated; initial letters in red, blue, and brown.

Small folio. *Modern wooden boards with metal clasps, blind stamped morocco back.*

1190 A.D.—1210 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£215

This fine manuscript of the twelfth century contains the rare works of St. Prosper, one of the most celebrated writers of the fifth century. The works of St. Anselm, Archbishop of Canterbury, are important, having been written within a century of his death.

On the last leaf, in another hand, and of the early 13th century, are the following verses: De contemptu seculi; De Evangelistis; Epitaphius Petri Comestoris; Epitaphius Comitis Henrici. The Comes Henricus was possibly Count Henry of Burgundy (a contemporary of St. Anselm) and the founder of the Portuguese Monarchy.

From the Library of the Abbé Allard.

102. Desamungte. p. qanū. tohny. tawā. qense. parē. Sub. 11. qj. cē. xxi. ij.

18. begy. traf. Comuț barch 7 speech punē.

Signu  Johis baptis. Regni notum. qui h' scrip. m'ce. 7. et q' sup. cu' l'ris supsc'p'is. i. j. l'ra ubi dicitur. emittatis

47. ALFONSO II, *King of Aragon* (1162-1196).

CHARTER SIGNED ON VELLUM BY KING ALFONSO II, KING OF ARAGON, WRITTEN IN LATIN, GRANTING TO THE CITIZENS OF SARAGOSSA EXEMPTION FROM THE PAYMENT OF CERTAIN TAXES. THE ROYAL SIGNATURE CONSISTS OF A CROSS WITHIN THE INSCRIPTION "SIGNUM AD. REGIS ARAG. ETC." BELOW IS THE CONFIRMATION OF THE KING'S SIGNATURE BY THE BISHOP OF SARAGOSSA, RAIMUND DE CASTELLAZOLO, AND THE SIGNUM OF JOHN OF BARCELONA, THE KING'S NOTARY.

1 page, 4to.

Dated at Saragossa, Era of 1232 [1194 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£45

An extremely interesting specimen of an early Spanish Charter written before such documents appeared in the vernacular, and showing the King's "signum" or autograph sign—a cross—instead of a full signature, the King being unable to write.

The King's Notary who wrote the entire document has given his name as John of Barcelona.

48. CHARTER (IN LATIN) ON VELLUM CONFIRMING THE FACT THAT THE ESTATE OF TRIANOS AND VILLANUEVA HAD BEEN GRANTED BY ALFONSO VIII OF CASTILE, TO DON TELLO PEREZ. WITH THE SIGNUM OR AUTOGRAPH "SIGN" OF MICHAEL, CHAPLAIN OF THE MONASTERY OF TRIANOS.

Large 4to.

Dated 3rd March, Era of 1233 (1195 A.D.).

(SEE ILLUSTRATION BELOW.)

£21

The Monastery of Trianos was founded and endowed by the original individual holder of the estate, Don Tello Perez, but Alonso VIII had previously given the estate to the residents of Sahagun, who hereby acknowledge that Don Tello became the rightful owner.

Quod decreto regio bonorum alio ad salute anime placere, nunquam debet ecclesiastica lege prelo in a quo imponere. Regem enim aliqui qui in
golegit non obediunt. Insuper et ego pater et frater aldericus illustrissimus castelle regi dedisse nobis oculum scilicet facimus tibi hereditate de canis de nullo nova.
et de hoc ulla qui tenemus et possidemus. quoniam placuit regi maxillari. Aliter in aliquibus communis curia. pater regi placuit ut pater postquam sui supradicti
hereditate nobis auferret. idu a placuit possidere. Contraque aut non multo pater ipse quod de re castelle. unde supradicti hereditate dno ulla per nobis in
to daret et concederet iure hereditaria in speciem possidenda. Propter supradictum hunc sui anime salute iuramentum in tante fundacione missum dono stepho. ubi abbat
et canonicus loci quoniam supradicti hereditate in tante in ulla nova in hoc ulla. quoniam habere diu nunc tempore. pater et concessit. Illustrissimus rex castelle et
defensas canis hereditate concessit iuramentum monastio. et illis sui maxillari et firmavit. Nos et concessit facimus in tantu communiter assensum. nescit decreto decreta regni nos be
hereditate heredes qui fructus ememus. bene animo voluntate spontaneaque voluntate ememus nullo equivo. supradicti hereditate dno stepho. canonicis alii et canonicis be
defensas in pater in reuocabili et in reuocabili possidenda facimus in supradictum in supradictum in pater hereditas quoniam videtur et hereditas rex castelle nobis dedit. et dedit abbat. et abbat
nobis dedit sibi pater omnia ulla per iure hereditaria dedit. et possidenda concessit. ne nullo ulla per canonicis monastio suo et sui anime assensum et confirmare placet regi dedit et p
pater assignare. dono stepho per morte de canis pater alii equo. autem supradicti in pater possidenda remanere. et a iure nullo et nullo. dno abbat sit pater. nos nobis in re pos
sit. in a. alii sit pater. et hoc autem iuramentum aldericus regi castelle possumus. in nobis nullo ulla per dedit. et a nobis ulla facimus canonicis monastio dedit et spontanea et
cessa. in canonicis. firmum et stabile tempus permanere. neque possit in aliquo nullo postea abipso molari. sub prelo et testimonio dno. pater et pater sepi mutare iuramentum.
Quir enim sepi et mutare omnia. que mutati sepi sui iuramentum committit. Si quis in hoc facti a nobis oculum infirmitate ut mutare placuit. sua diu omni potest et re
ge maxillari in re. et pater regi ut eidem monastio nullo pullam. mille libras auri purissimi. in oro pater. et abbat fundi hereditate in tali ut in hoc loco duplicato.

F. Ich. cart. Gra. 5.

R. *examine regis aldefonso cu regina sua almoniz. et filio suo regis fernando in molenis. et castris. Duxit lupi fugiens regis. Petio palici maiordomo regis. Duxit lupi maiorem regis. Aldefonso tolli teneat oca et granar. fernando garrie et uice melior. Dno pñ dedit in alben si faciendo. Aldemar qñ palatu. Ramon qñ legio nñ. Guiso lator. et guiso pñ maiorem in sis faciendo. Dñco marga. et guido clauer laionib in sis faciendo. Dñco faciendo maiorem et ceta*

Qui p[re]sentes fuerunt & audierunt & uiderunt. Sunt

Ymo gendallan	Magr antonin.	Marin deus	Esdras naccari
Don'lena fili'a	Per' albas capellan' f'o t.	Per' nars.	Don' ieremo.
Per' mian'ans	Don' ioh' capellan' f'o per'	Steph' mase	Per' pelagiu' chrogano
Don' hroila muntans	Don' marion' capellan' f'o iacobu'	Don' facund' fili' per' albas	Don' ianic' gener' ei
Per' fernandi	Per' don' capellan' f'o muntans	Diad' de cathed.	Don' per' fili' euallariu' albi
Rodric' martinu	Don' ythoeas f'o martinu	Rodric' zabasa aluach	Garcias de poles.
Gomez' martinu	Don' paulus capellan' f'o laurecy.	Fernand' per' f'o	facund' culans
Rodric' lancy	Don' per' albas	Nicholas fili' doni barolm	Per' facund' fili' ei
Magr' per' albi	Gustelm' aldouarck	hernald' de lincolne	Michael pascare
Magr' michal	Don' barolm	Garcias per'	Don' facund' gener' ei
Don' gomez' capellan' f'o curi.	Gustelm' durand' aldouach	Don' barolome	Don' filinef.

Nec si oculis sibi faciendo uno animo ⁊ uno consensu hac cartā qm̃ fieri iussim⁹ ⁊ lectā audim⁹. prius manū nūc reboam⁹ ⁊ hoc signū facim⁹. ⁊ affirmamus.

¶ Qgo unchal capellan⁹ lōc⁹ ⁊ q̃ l'p'i rebo ⁊ affirmo.

49. ST. JEROME.

EPISTOLAE & C.

Latin manuscript written on 123 leaves of thick vellum by a French scribe at the beginning of the thirteenth century, double columns of 37 lines, with initial letters in red and blue.

Folio. *Original binding of wooden boards, covered with pigskin.*

Royaumont (France), Early XIIIth Century.

(SEE ILLUSTRATION OVERLEAF.)

£250

A very fine manuscript in excellent condition originally belonging to the monastery of Royaumont, where it was written, and later in the famous Chardin collection of MSS.

Inscribed at end of text: "*Liber iste est de Regalimonte.*" A note in ordinary contemporary writing states: "*Iste liber est beate marie de Regalimonte qui scripsit sit benedictus Amen.*"

The outer margins of many leaves show the marks of the stitches, made when the sheets of vellum were stretched on a frame to keep them smooth for the scribe to work on. These marks were usually trimmed away before binding. Many leaves also retain the note, in tiny writing on the edge of the margin, indicating the opening words of the chapter, which were to be written in red by the rubricator.

Incipit epla scti ieronimi pbr: Ad negoti-
amini de institutione clericatus

Pecce a me negociare carissime luctu
animarum et ceteris peccat ut b
viri uolumine digerant populi
uiuendi: et quia ratione si qui secum insti-
tia derelicta uel monachis cepit et uel
clisus rectum xpi ciuitate teneat: ne
ad diuisa uiciorum rapiatur diuersitatis;
Cum enim adolescentino pene puer et
pinolet imperit latuerunt carum uerbi
dumta refrenant: tempus ad amicitiam tu-
am scilicet helioz: gloriamque epla ple-
nam lacrimis querimonis: et que delecta
solant monstrare affectum: Si in illo que
pro caritate luctum et ceteris adhuc
reuerentiam studij: atque docerunt quedam do-
latus flore deprimunt: nunc iam cano capi-
te et aetate rigis fronte et uisat bonum pe-
dentis: a mentis palcatibus frigidis obstat
ceteris proemia singulis. Unde et in alio loco
idem poeta canit Omnia fecit erat animusque
Et post modicum. Hinc oblita in cor car-
mina misit: uix quosq; meritis iam fugit
ipsi. Et uide gentili tantum luctu pro
ferre uideam. diuini uoluminum cie-
mentia cognosce. Dauid annos natus sep-
tuaginta belluosis quondam uir: tunc
tunc refrigerante non poterat calefieri: Et
ritur itaq; puella de uinitis finis: ut
Abigail summanit que cum rege domaret
et senile corpus calefaceret. Hinc et inde-
cur si occidentem sequitur luctum uel fig-
mentum ee nymox: uel arellanor ludicra.
Frigidus senex diuoluit uestimenta: et si
complexu adolescentis non repetat. Hi
uelut adhuc uerba dicitur: superat. Abigail

et relique uxores et concubine: qd temp-
ora commemorat. Omnes quasi frigi-
de repudiant et in uni cum adolescenti-
le grandem calefacit amplexus. Abigail
dauid multo lenior fuit: et cum uiuente
ca et aliam si quiescit uxorem. Isaac
duplex dauid annos habuit: et cum re-
uocatum uetula uinam refrigerat. Taceo de
pordis ante diuinum iure qui post annos
fingitot si dicam sentis si pene caro
sit curiosus: actus nequam puellares
questuerunt compleret. Certe mox dux
ipsi ita clama ceteris uiginti annos habuit
et sephoram si mutauit uxorem. Que
f. summanit ista igne et uigro: et feruens
ut frigidum calefaceret: tam scilicet ut calen-
tem ad libidinem si puocaret. Exponat
sapientiam salomonis patris tui delicias
et pacificus belluosis uiri narret amplexus
ut posside sapientiam: posside intelligentiam
tuam. Ne oblitiscaris: et ne declinaueris
a uerbis eius mei. Ne derelinquant illam
et apprehendet te. Anna Maria: et seruabit
te. Principium sapientie timor domini.
Postde sapientiam: et in omni posside
tia posside intelligentiam. Circumda
illam et exaltabit te. honora illam et
amplexabit te: ut det capiti tuo coronam
genarum. Corona quoque deliciarum pre-
get te. Omnes pene uirtutes corpus mu-
tant in sensibus: et ceteris sola sapien-
tia decretauit ceteris. Ieiunia canemine
huc illucque discuntis: pugnare suscep-
defensio pauperum. instantia orationum
et puerantia uisatio languentium.
labre manuum unde prebent elemosine
Et ne sermonem longi traham cuncta q

50. BIBLE.

BIBLIA SACRA LATINA.

Manuscript on 593 leaves of thinnest uterine vellum, beautifully written by a French scribe in a small, clear Gothic hand, with 48 illuminated capitals, containing miniatures, and with marginal pen scroll-work in blue and red; double columns of 47 lines. •

8vo. *Brown calf.*

[*France, XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£275

A charming specimen of the very small Gothic letter, enriched with over a hundred illuminated initials, many of them historiated and with marginal elongations; the first initial in Genesis contains a series of minute pictures of the days of Creation and of the Crucifixion. Some pen scroll-work as decoration to the small red and blue initials; chapter headings rubricated.

XII

insurrauerunt in faciem sed et de
sunt uos nos. ne item cum uenero
humiliter me deus apud uos. et luge
am multos ex his qui ante peccata
uerunt et non egerunt penitentiam
et in mundicia fornicarunt
et in pudicia quas gesserunt.
Quia nemo enim hoc ad uos. ut
in die duorum uel trium certum
faciat omne uerbum. Predixi et
dico uos plene et nunc absens. Huius
qui ante peccauerunt. et ceteris oibz.
quoniam si uenero item non paream
an expunxerim eum quoniam qui in
me loquitur xpc. Quia in uobis non
firmatur. si potest et in uobis.
Nam et si uenero et ex uisite
uitate uestra. si uiuere ex ueritate
di. Nam et nos in firmu sumus
in isto. si uiuemus cum eo. ex
uirtute dei qui in uobis. Vos in xpc
solis temptare. si estis in fide xpi.
nos probare. An non cognoscitis uos
metipsos. quia xpc ibi in uobis est. ni
si forte reprobitis. pro a q. cognos
citis. quia nos non sumus reprobi.
Oramus autem dominum ut non mali fa
ciatis. non ut nos probem perimus.
si uos uos q. bonum est faciat. uos
autem non reprobi sumus. Non enim
aliquid aduersus ueritatem. sed per ue
ritatem. Gaudemus enim quoniam istos in
firmi sumus. uos autem potentes estis.
hoc et oramus uerum dominum. Item.
Idcirco. hic absens scribo. ut non
plene diuini agamus. sed potestate
quia deo deo in in edificationem et
non in destructionem uestram. De
certo fratres gaudere. perfecti estote
et exhortamini. id ipsum sapite.
Pacem habere. et deus pax et di
lectionis erit uobiscum. salutare
inuenire in ostio sed. salutem
uos de se. Gratia domini nostri ihu xpi
et caritas dei. et communio sancti spiritus
cum omnibus uobis. amen.
Incipit epistola pauli ad galatas.

Galathe lunio greca. hu
abitum uicarij primis
ab apostolo accepto. Sec
descensum et reuocatum
lunio a talis apostoli. ut in legem
et circuncisionem uiderentur. Hos
apostoli a reuocato ad fidem uenerunt.
Scribens eis ab epistola ad galatas.
Ansi apostoli non ab
holibz. ut phomi
nem. si per ihu xpc.
et dñm ptem qui
suscitauit eum
a mortuis et qui
metum sub omni
fratru ecclesie galathie. Gratia uobis
a deo patre nostro et dño ihu xpc. qui re
dixit semetipsum pro peccatis uestris. ut e
riperet uos de presentia scilicet nequam
iudiciam di et peritiam. cuius
honor et gloria. in secula seculorum amen.
Quorum q. sic tam cito transierunt
mini ab eo qui uos uocauit q.
cuius xpc. in aliud euangelium. quod non est
aliud nisi sine aliquo qui uos co
turbauit. et uos non conuicti estis
genui xpc. sed. hec uos autem angelus
de celo euangelizauit uobis per quem
q. euangelizauimus uos. anathema
ma sit. si uos per xpc. a ne iterum
dico de istis. si quis uos euangeliza
uit per iterum id est acceptum. anathema
ma sit. orodo enim. hoibz. si uos
anathema. An quo hoibz. placeat
ad huc hoibz. placere. et ser
uus non enim in oram enim. uos sa
cio fratres euangelium. q. euangelium est
a me. quod non est. hoc enim. in enim. ego
ab hoie acceptum illud. in diuina. si
per reuelationem ihu xpi. Audistis
enim confirmationem meam in munda
lino. et qui super modum pleq. bax
ecce di. et expugnabam. et pñ
ebam in iudicio super multos
coetaneos in gñe meo. hñdñdñ
existens per nax. mñdñ. reuocatio
nñ. Cum autem placuit ei qui me

51. BIBLE.

THE GOSPELS IN GREEK.

Thirteenth-century Manuscript in Greek, on 249 leaves of thick vellum, with interesting Byzantine illumination on first page, in gold and colours.

Small 4to. *Sixteenth century binding of wooden boards, covered in blind-stamped pigskin, with metal clasps.*

[*XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£210

The first ten leaves of this manuscript contain Eusebius' *Canons*; the bulk of the volume consisting of the four Gospels (Matthew, ff. 11-79; Mark, 80-123; Luke, 124-192; and John, 193-243), written in a different hand, large and clear. There is a fifteenth-century inscription in Russian on the last leaf (numbered 249) which has been bound in at the beginning. The Byzantine ornamentation on the first page is an architectural arch supported by two pillars in red and blue. The centre of the arch, heavily illuminated in gold, dark blue and vermillion, incorporates the conventional pattern of a peacock's tail. The head-pieces at the beginning of each chapter consist of characteristic Byzantine conventional flowers in turquoise blue and terracotta.

ΕΚ ΤΗΣ ΑΓΙΑΣ ΚΑΙ ΕΥΑΓΓΕΛΙΟΥ

ιηλός γένεσσι ιυχὺ μουδαδ;
 μουαμραμ. αμραμ ἄβρρη
 σι, τορ ισαακ. ισαακ δὲ ἄβρρησι,
 τορ ιακωβ. ιακωβ δὲ ἄβρρησι,
 τορ ιουδαρ λια τοις αδιλ φου αμ τοῦ
 ιουδα δὲ ἄβρρησι, τορ φαρῶ λια
 τορ ζαφω ἔκ τῆς θαμαρ φαρῶ
 δι ἄβρρησι, τορ ἄβρω. ἄβρω δὲ
 ἄβρρησι, τορ ἄραμ. ἄραμ δὲ ἄβρρη
 σι, τορ αμραδαμ. αμραδαμ δὲ
 ἄβρρησι, τορ ῥαῶσωρ. ῥαῶσωρ δὲ
 ἄβρρησι, τορ σαλιμωρ. σαλιμωρ
 δὲ ἄβρρησι, τορ ιουοβ. ἔκ τῆς ρα
 χαμ. ιουοβ δὲ ἄβρρησι, τορ ραῖν
 ἔκ τῆς ρουθ. ραῖν δὲ ἄβρρησι,
 τορ ιώσαι. ιώσαι δὲ ἄβρρησι, τορ
 δαυιδ. τορ ιασιλῶ. ιασιλῶ δὲ
 οἱ λαοι. ἄβρρησι, τορ σολονωρ.

51A. ST. BERNARD.

SERMONES: AD ABBATES VENIENTES AD CAPITULUM QUEMADMODUM NOE, DANIEL ET JOB SUO QUISSQUE MODO MARE TRANSEAT NAVIPONTE VADO. IN ADVENTU DOMINI, DE VERBIS APOSTOLI, ET DE TRIPLICI UTILITATE; SERMONES DUO IN VIGILIA NATIVITATE DOMINI.

A fine manuscript written on 32 leaves of vellum in carolingian minuscule characters; double columns; chapter-headings rubricated.

Small folio. *Old vellum binding, blind-stamped, on boards.*
[*Italy, XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£150

A beautiful example of early penmanship, these charming diminutive carolingian characters having been executed by an Italian scribe almost contemporaneously with the date of the author (1091-1153 A.D.).

Early manuscripts of the great St. Bernard are very rarely seen. This one retains the guide-lines in the text, and untrimmed margins showing the marks of the thread used to stretch the vellum leaves whilst they were being written on.

The sermons were actually composed by St. Bernard as Abbot of Clairvaux, *circa* 1130 A.D.

From the Library of the Dean and Chapter of Chichester, with eighteenth-century bookplate.

Ad abbates suen-
tes ad capitulum. que
admodum nos daniel
7 iob suoque modo
mare transcat. nauis
ponte vado. Sermo
binardiclaru allen-
sis abbatis.

OCODAR E MAGNY
inquit utique utique cer-

tū est. n. aliud q. p. sent. s. m. a
mazu fluctuas designari. Trib
hoiūgnib. suocuiq. mō p. u. ē.
ut transcat libat. tres sūt
Noe. daniel. 7 iob. 6. 2. p. m. nauis
s. d. s. ponte. terci. uado. transi-
ut. porro tres hōi. tres ordines
ecclē significat. Noe siq. archy. r.
nepir. diluuiio. s. n. q. p. t. n. nec
toz ecclē formā a. g. r. o. daniel
uir desiderioz. abstinentie 7
castimonie dedit. p. p. se solū
uacat. penitentiā 7 otine tū
ordo ē. s. b. q. s. u. l. k. m. hui. m. u. d. i.
b. n. d. i. s. p. e. n. s. i. a. l. m. o. u. g. i. o. f. i. d. e. l. e.
designat p. p. m. T. r. e. n. a. l. i. c. t. e.
p. s. i. d. e. t. e. d. e. p. m. o. i. g. r. e. d. o. n. b.
h. m. d. e. s. i. m. o. q. m. a. d. s. f. r. s. 7 c. o.
abbates n. r. i. d. e. n. u. o. p. l. a. t. o. z.
a. d. s. 7 m. o. n. a. c. d. e. p. e. n. i. t. e. t. u. i.
o. r. d. i. n. e. a. q. t. u. i. n. o. s. a. b. b. a. t. e. s.
a. l. i. e. n. o. s. r. e. p. u. t. a. r. e. d. e. b. e. m. n.
f. o. r. t. e. q. a. b. s. i. t. o. f. f. i. n. i. g. r. a. n. r. e.
s. u. m. p. p. e. s. s. i. o. i. s. i. n. m. e. m. o. r. e. s.
T. e. r. c. i. u. o. u. g. a. t. o. z. u. i. d. e. t. o. r. d. i.
n. e. m. a. g. s. u. a. c. i. t. e. t. i. n. c. u. r. r. o.
t. a. q. m. u. n. a. d. m. o. s. p. t. i. n. e. s. t. e. m.
p. p. e. ē. q. m. a. r. e. m. a. g. n. u. p. t. r. a.
s. i. t. l. a. b. o. r. i. o. s. i. p. r. o. s. 7 p. i. c. u. l. o. s. i.
7 e. t. l. o. n. g. u. h. n. i. t. e. r. q. q. p. e. q. u. i.
n. u. l. l. a. u. i. a. o. p. e. d. i. o. c. a. p. e. r. e. n. ā.
q. p. i. c. u. l. o. s. i. s. i. t. i. t. e. r. i. n. e. o. p. i.
t. e. t. q. t. ā. m. u. l. t. o. s. i. n. e. o. p. i. t.
d. o. l. e. m. t. ā. p. a. u. c. o. u. i. d. e. m. s. i. c.
n. e. c. e. s. t. e. s. t. p. t. r. a. n. s. i. r. e. v. a. l. d. e.
n. d. i. f. f. i. c. i. l. e. e. s. t. p. s. t. i. d. i. e. b. u. t. i.
q. b. m. a. l. i. t. t. a. h. o. i. s. i. n. u. a. l. u. t.
i. n. t. u. n. d. a. s. h. s. e. l. i. u. o. r. a. g. n. e.
u. i. t. i. o. z. 7 c. m. m. a. l. i. u. p. e. c. c. o. z.

foucas declinare. At otine
tū qd ordo ponte trāst. q
ter breui. 7 facili. 7 secur.
ē. nemo q. nesciat. diomito
laudes. picula mag. ostēdo.
h. n. multo meli. atq. utili. ē.
Recta qd semita n. r. i. s. r. e. c. u.
rior. ouigatoz ula. n. t. n. o. i. o.
scana. t. p. l. e. x. s. i. q. u. e. a. p. i. c. u. l. i.
e. s. t. s. i. s. f. o. r. t. e. a. u. t. e. q. r. e. f. o. r. t. e.
d. a. t. a. l. t. i. a. u. t. r. e. s. p. i. c. i. t. e. r. e. t. r. o.
a. u. t. i. p. o. t. e. s. t. a. t. e. e. ē. u. o. l. u. i. t. n. l.
l. u. n. h. o. i. t. u. p. a. r. a. t. p. o. n. t. i. s. m.
g. u. s. t. a. 7 a. r. t. a. u. a. q. d. u. e. a. d. u. i.
t. ā. c. o. p. t. i. g. p. i. c. u. l. i. o. r. r. e. t. u. s. i.
g. u. l. c. u. i. p. p. h. u. n. e. u. e. m. a. t. n. o. b. i. s.
s. u. p. b. i. e. q. m. i. b. i. c. a. c. i. d. e. t. q. o. p. a. t.
i. n. q. u. a. t. e. n. ā. d. e. e. o. q. m. u. t. t. e. s.
m. a. n. u. a. d. a. t. a. t. r. u. p. i. c. a. r. e. t.
n. i. t. r. e. c. t. u. ē. q. m. l. a. b. i. s. s. t. a. t. i.
7 p. e. l. a. g. o. p. t. c. a. p. u. d. e. l. s. i. 7 q.
s. t. a. r. e. u. o. l. u. i. t. n. q. d. r. e. l. i. n. q. s. o. r. d. i.
n. e. s. p. i. c. i. t. i. n. e. o. d. u. s. i. m. u. l. i.
c. a. d. a. t. n. e. c. e. e. s. t. a. b. b. i. s. q. s. e. c. u.
i. m. p. u. l. s. e. s. A. r. t. a. n. e. u. a. m.
p. e. d. a. n. t. o. ē. p. r. i. c. i. t. 7 p. r. i. c. i. t. a.
c. u. p. i. e. t. i. b. h. i. c. ē. q. u. a. g. i. t. a. r. g. u.
u. i. t. 7 r. e. p. b. e. d. i. t. q. f. e. r. t. e. n. e.
q. u. i. t. r. e. p. d. i. c. a. t. i. s. e. i. s. e. g. t. i. e. q.
u. e. h. i. d. q. b. d. a. s. t. i. m. u. t. u. r. g. u. e. t.
7 i. m. p. u. n. g. u. i. t. m. a. n. i. b. u. t. u. m. u.
n. e. c. e. s. i. t. e. d. u. o. b. i. a. u. t. p. r. i. c. i. t.
s. e. t. a. u. t. o. i. o. d. e. f. i. c. i. t. o. r. u. m. n. e.
i. g. o. p. o. r. t. 7 s. i. s. t. e. g. r. e. s. s. u. r. e. s. p. i.
c. i. t. q. r. e. t. a. u. t. e. q. r. e. n. o. s. a. l. i. u. s.
m. u. l. t. o. m. u. n. e. x. p. e. d. e. t. s. i. t. o. t. a.
c. u. b. u. i. l. i. t. a. t. e. c. u. r. r. e. d. u. n. o. b. 7
p. p. a. d. u. n. e. q. i. f. o. r. t. e. i. q. e. g. i. s.
ē. u. t. g. i. g. a. s. a. d. c. u. r. r. e. d. i. u. i. a. m.
l. o. n. g. e. f. i. a. t. a. n. o. b. q. s. i. l. a. p. m.
p. u. i. d. e. t. i. n. o. s. p. e. c. t. u. n. r. o. s. c. p.
i. n. e. l. o. d. o. r. e. t. e. r. i. f. a. c. i. l. i. a. t. i. q.
c. u. r. r. e. m. n. a. c. u. o. n. u. m. s. a. n.
g. u. s. t. a. i. n. u. e. n. i. e. t. p. o. s. t. u. l. s. e. m.
t. a. o. c. c. u. r. r. i. t. i. n. e. a. u. o. l. e. t. i. b. t. b. n.
o. p. a. c. t. ē. l. i. g. a. u. t. q. u. i. n. u. a. r. i. u. o. l. u.
e. r. i. t. n. l. a. b. a. t. i. n. t. i. n. e. p. e. s. c. o. z.
b. a. u. t. ē. p. e. n. a. c. o. r. p. o. r. i. s. p. a. u. p.
t. a. s. s. i. p. i. e. m. u. d. i. a. t. 7 m. u. l. t. a.

52. BIBLE.

BIBLIA SACRA LATINA.

Thirteenth-century Latin manuscript beautifully written by a French scribe on 513 leaves of fine thin vellum, 62 lines to a page, with illuminated capitals elaborated with ornamental pen-work in the margins.

Small 4to. *Brown morocco, gilt lines and fleurons on sides and back, g. e., by Bedford.*

[*French XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£105

A particularly charming specimen of very small Gothic calligraphy, in double columns, with two fine, long, illuminated capitals, and a number of other initials decorated with graceful pen lines in blue and vermillion.

Formerly in the library of the Duke of Sussex, whose bookplate is bound in.

53. ST. BLAISE (*died about 316 A.D.*)

WITH MUSICAL NOTATION IN NEUMES

LEGEND OF THE MARTYRDOM OF SAINT BLAISE, AND
THE OFFICE OF THE SAINT.

Italian manuscript on vellum, written in Gothic letter, in double columns of 32 lines. With liturgical addenda referring to the initiation of Catechumens, with musical notation in neumes, on one red line. A small “*bird*” initial E on a red ground at the beginning of the manuscript, some headings in red.

On the first page in the margin an interesting drawing of Saint Blaise in his episcopal robes and mitre, holding a crozier in his right hand, a book in his left; on the last page is the drawing of the Guidonian hand.

Folio. *Levant morocco, g. e., by Rivière.*

[*Italy, XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£52 10s

Manuscripts of this date with musical notation are very uncommon.

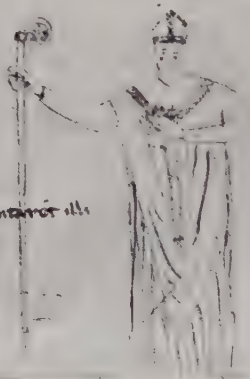
The manuscript begins as follows:—

Incipit passio sancti blasii. Etenim in sebastia cappadocie tradidit quidam ad corectionem eos.

The manuscript ends: Omnibus proficientibus memoriam beatissimi et glorissimi Christi martyris blasii cum laudibus et ymnis et gloria indefineta. Passus est enim beatissimus Christi martyr blasius. In sebastia civitate imperante agricolao. Regnante innobis ora nostro Jhu Christo cui est honor et glorio in secula seculorum. (THIS BEGINNING AND END IS QUITE DIFFERENT FROM ANY OF THOSE RECORDED IN THE BOLLANDIST, *Bibliotheca Hagiographica Latina*).

Incipit passio s. blasii.
Enti autem a cappadocia
 et traditur quidam ad co-
 rinthios. q. scdm gram di-
 fili. et herodes existebat. Et se-
 lusia qui de matres sibi elegit
 usq. ad sanguine qui in eo erant
 caritatis. fidei. adq. confessione
 ostensum. Et quod meum est q.
 a no solum uiri. sed et mulieres
 ostendunt erant suu agonem.
 et certam usq. infini. et in xpo
 peruas eximpii corona ad op-
 tate. et et unus horu exatit
 in corona. et uicem blasii.
 Incem tes totu uite sue xps
 mias degit. sicut in iob logi-
 mias. purus. innocent. uerax.
 mansuetus. aboi ope prauo.
 et aduocant. videtur ergo
 in xpo sibi uicem eius uitam
 diuini in se habita. cappadocia
 quicquid fidei existebat. et
 legem cu sibi epm. Ipe uero
 pgeus in monte qui uocati
 argi. habitauit ibi in qua
 iam spelunca. et conuenerat
 agrestes terra. Et si forsitan co-
 tignificat quodq. colore te-
 reni quales uis greis. tiqua
 intellectus illa caracumdam
 iocum san in speluncam.
 Et ou usq. imponent mari

inas. benedicis eos non recede-
 runt ab eo. In illis itaq. diebus.
 unius agricolis preses con-
 gressi sibi agrestes stras. Et
 dicentes aut hermaru copreix
 sores uenerunt in monte in q.
 sedebat tes blasii eps. Et ui-
 dentes spelunca. et mulatu
 oue uitarum conphensores.
 uenerunt in monte instanti
 mtr. cu. et ostendentes se ad
 inuice. dixerunt. Quo hoc
 uult co. Appropianter aut
 uiri illi spm. in uenerunt
 scm blasii oratione sua fide
 tem. Et tunc in uenerunt
 pscos. et que uiderunt. Iuoi
 en. et ille preses. tante blun-
 mulier cu uis greis. ut qu
 of mtr. et illis. et illis.
 xpi mtr. pscos mtr. et illis.
 untes alit. alit. pscos mtr.
 tign. qui uocat argi. in grolu-
 ter in spelunca. uncturunt san-
 blasii oratione. et dixerunt. et.
 Et uocare uocat te preses. Vi-
 dens aut tes ille. gausus est
 et dixit. filioli mei. carissimi
 simul. Quoniam est eis mei ois
 hodie. In hac eni nocte tunc in
 apparuit. et dicit. Surge
 offer michi bonas ut asoles.



Incipit illis ab scilicet pascos pscos mtr.

54. ST. JEROME.

LIBER DE LOCIS IN SCRIPTURA.

Latin manuscript of the 13th century written in a Gothic hand by an English scribe, on 27 leaves of thick vellum, 32 long lines to a page. Small initials alternately executed in red and blue.

Small folio. *Old mottled calf, gilt back.*

[*England, XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£42

The above is a dictionary of the place-names found in the Bible.

Bethagan. Via p qua occorū fuisse legim^{us} Bethachath. Urbes
antiqua iudee; Bethachath. Vic^{us} saciarie ad que uenit ier^u rex
isrl. qⁱ in latissimo cap^o situs. n^{on} ampl^{ius}. ^{et} m^{ultis} alegromis opido se
paratur. A q^{uo} aq^{ua} m^ultat^{us} est domū c^{ir}cūbalanū. Symac^{us} domuo^{rum}
singlo^{rum} eo q^{uo} angustis et humilis singlos tantū et nec ipos stantes
ingredi sustinet. B^{eth}ench. Quā ostruxerunt samaritan. q^{ui} de babilo
nis regione transierūt. Biblos. Ciuitas phenicis. cui^{us} meminit eze
chiel. p^{er} q^{uam} in hebraico continet^{ur} gobel B^{eth}ebastus. Ciuitas egi^{pti}
iuxta ezechiel. Boz. In c^{ir}cū cedar sic scribit hieremias.
el. Idolū babilonoz. De eumothus.

Bethsaida. Ciuitas galilee. andree. et pet^{ri}. et philippi ap^{osto}lo^{rum}.
p^{er} stagmū g^{en}etareth B^{eth}etage. Villula in monte oliueti
ad quā uenit dñs ihs. Bethania. Villa in secō ab elia miliario
in laie mōtis oliueti. ubi saluator lazari suscitauit. cui^{us} et monumentū
ecclia ibidē ostructa demonstrat. Bethabara. Transiordanē ubi
iohs impenitētia baptizabat. unde et usq^{ue} hodie plurimū de frīb;
h^{ic} est de mūdo credentū. ibi renasci cupientes uitali gurgite bap
tizant. Bethsaida. P^{er}sema. in ier^ulm. q^{ui} uocabatur. ^{ab}ance ^{ab}ance
et a nobis m^ultatur pecualis. hec q^{uam}q^{ue} q^{uand}a p^{er}tra^{ct} h^{ic}uit. ostendit^{ur}
q^{uo}q^{ue} g^{en}uū lac^{us}. quoz u^{el} h^{ic} u^{el} h^{ic} pluuys ipleri solet. Al^{ter} m^uri
in modū rubens q^{ui} eruentis aquis. unq^{ue} in se op^{er}is signa testat^{ur}.

nam hostias in eo lauari a sacerdotib^{us} solitas fuit. und^e et nomⁱⁿ accepit.

Carnaum astaret. Carnaum nē nē uic^{us} est grandis De petraueo.

Cin anglo parthanez. et appellat^{ur} carnea. transfluenta iordanis tra
diunt q^{ui} ibi fuisse domū iob. S^{ed} et sup^{er} meminum^{us} carnea uel^{ut} in nobo
ab alia miliario. Cadef. S^{ed} fons iudicij. Est et cadef barne in deser
to. q^{ui} ouingit ciuitati petre in arabia. ubi occubuit maria. et oyo
ses rupe percussa aquā ficienti poplō dedit. Ostruitur ibidē u^{el}
q^{ui} in p^{ri}ncipem diem sepulcrū marie. S^{ed} et p^{ri}ncipes amalech ibi a
chodo: lagomoz celi sūt. C^{ir}c^{um} ege. Regio p^{ri}ncipum ydumeoz.

Cariathaim. Ciuitas quā extruxerunt filij ruben. Nē aut^{em} est uic^{us}
v^{el} u^{el} omib^{us} florens. iuxta medaban urbem arabie. et appellat^{ur}

55. GREGORY IX.

IN DECRETUM GREGORII.

Latin Manuscript of the thirteenth century, by an English scribe, written in a neat Gothic hand on 100 leaves of vellum, 33 long lines to a page. At the commencement of each book a beautiful initial executed in gold and colours. In three cases the initials are historiated and form a partial border. The chapter-initials are painted in red or blue with pen-drawn marginal ornamentations. Two trees of consanguinity executed in red, chapter-headings in red.

8vo. *Original binding of wooden boards covered with red sheepskin, three brass bosses on sides, clasped by two leather thongs (back repaired).*

[*England, XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£25

A fine example of handwriting and book-illumination in England in the thirteenth century.

The blank vellum leaves at end contain notes by several English hands, bearing dates from 1313 to 1330. One is an interesting account of an eclipse of the sun seen in 1330 at Staghen (? Stagsden, Bedfordshire); another is a copy of a last Will and Testament executed in 1313.

Chapters 1—15 of Book I missing. A number of pages injured by damp.

56. POPE GREGORY THE GREAT.

DE CURA PASTORALI.

Latin manuscript of the 13th century by a German scribe on 90 leaves of vellum; small initials and chapter-headings in red.

Small 4to. *Mediaeval binding of wooden boards covered with pigskin, metal clasp.*

[*Germany, Late XIIIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£75

An interesting example of early Gothic cursive script. The manuscript seems to have been written by several scribes; the writing of the first chapters being characteristic of the latter part of the thirteenth century. The remaining leaves are written in two distinct hands, the first of these having greater pretensions to elegance of form than the others.

fibil?

Quia igitur quis esse debeat pastor ostendum. ne quis doceat demonstrum. Ut. q. longe. an nos reuen- de memorie gregori^o nazaren^o edocuit. n. u na eadeq; cunctis exhortatio congruit. q. n. cunctos per moru q. lital attingit. Sepe naq; alius obse. que alius p sunt. Na 7 pleruq; herbe q. hec animalia nutut. alia occidunt. Et lenis equos mitigat. catulos instigat. Et medicamentu qd huc morbu inminuit. alicui uires uingit. Et panis q. uita fortu roborat. paruulor neceat. P. luate g. audientiu formari debet sermo doctoꝝ ut 7 ad sua singlis congruat. 7 tam a co munis edificatōis arte nuq. recedat. Qd. n. s. mteute mentes auditoꝝ. n. ut ita dixim. qdā in cythara tensiones sūt corda. Qs tangendi arti fax ut n. s. metipso dissimile canticu faciat. dis similis pullat. Et idēco corde glonā modulationē reddunt. q. uno qdē plectro. sed n. uno in pullu fe runt. Vn 7 doctoꝝ qsq; ut in una cūctos uirtute ca ritatis edificet. ex una doctna n. una eadeq; exhe ratione corda tange audientiu debet. *Tabula*

Ade diuinitate amonendi plenari ut naq; admonendi sūt iuri. atq; aut fe mine. Alii iuuenes. alii senes. Alii in opes. alii locupletes. Alii leti. Alii istel. Alii subditi. Alii plati. Alii serui. Alii dñi. Alii

57. POPE INNOCENT III.

A VERY FINE BULL OF INDULGENCE OF POPE INNOCENT III (IN LATIN) ON VELLUM, IN FAVOUR OF THE CITIZENS OF SARAGOSSA, WHO CONTRIBUTED TO THE BUILDING OF A STONE BRIDGE OVER THE EBRO.

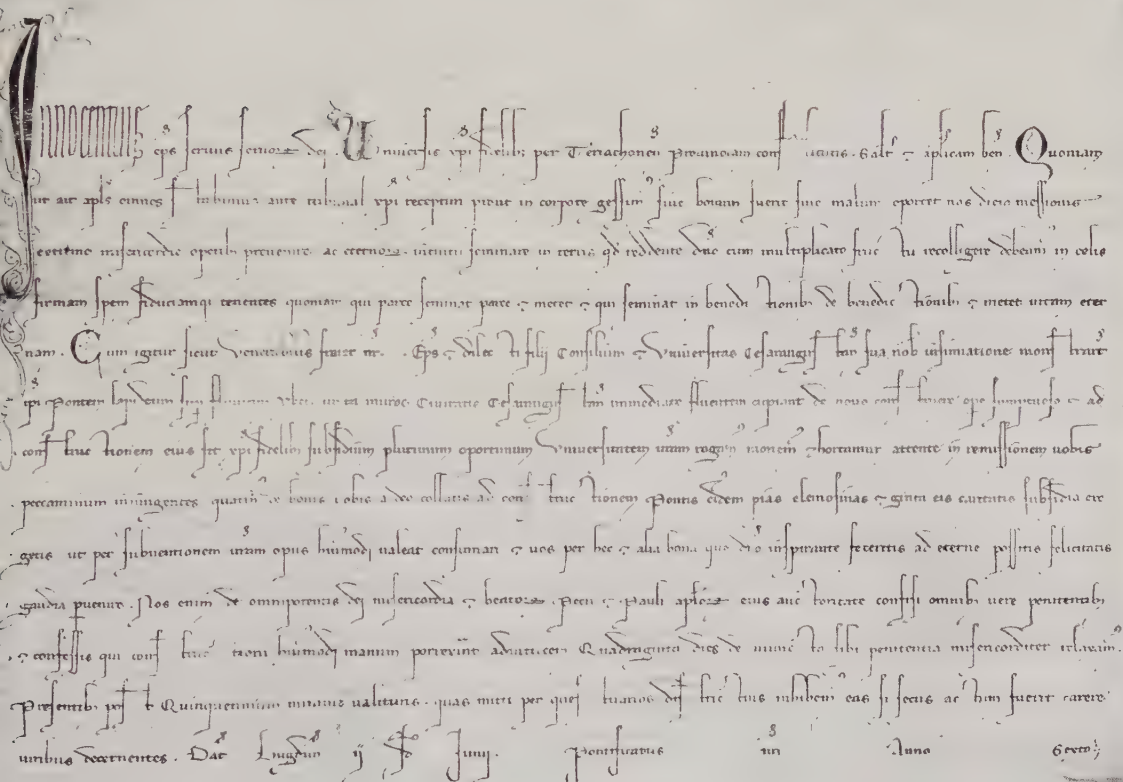
1 page, folio.

Dated at Lyons, 2nd June, "in the sixth year of the Pontifical reign," i.e. A.D. 1204.

(SEE ILLUSTRATION BELOW.)

£35

Innocent III (1161-1216) was the Pope who excommunicated King John in 1209 (five years after this Bull was issued). He also placed England under an interdict and excommunicated and deposed several other sovereigns.



58. RODRIGO DE RADA, *Archbishop of Toledo* (1209-1247).

EPISCOPAL CHARTER WRITTEN ON VELLUM, SIGNED BY DON RODRIGO DE RADA, THE "WARRIOR ARCHBISHOP" OF TOLEDO, AND THE CHAPTER OF TOLEDO. WITH THE TWO WAX SEALS, SUSPENDED FROM CORDS, OF THE ARCHBISHOP AND CHAPTER OF TOLEDO.

1 page, small 4to.

Dated at Toledo, 30th December, 1237 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£75

With the concurrence of the Chapter of Toledo, the Archbishop decrees that the Council of St. Justus shall no longer pay the March tax which they were in the habit of paying to the Primate, and they may resume the judicial powers which they previously enjoyed.

The Archbishop, Don Rodrigo de Rada (1170-1247), was known as the "*Warrior Archbishop*."

59. JAMES I, King of Aragon (1213-1276).

DOCUMENT (IN LATIN) ON VELLUM SIGNED BY
JAMES I, KING OF ARAGON, RELATING TO THE ROYAL
ARMOURY AT SARAGOSSA AND THE APPOINTMENT OF
OFFICIAL ARMOURERS.

1 page, oblong folio.

Saragossa, 18th January, 1246.

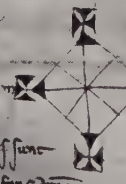
(SEE ILLUSTRATION BELOW.)

£25

This interesting early decree bears the King's "signum" or autograph sign, consisting of a diamond-shaped square with a Maltese cross at each angle.

Ploum vnuus qd nos Jacobus signatus Rex Aragonie et valencie Comes Barce et vallis et ditionis nupli. Cum in vniuersis pub
officijs sit fidei p omib addibenda et qd vnu pro alio no vendatur ad duplicacionem armoru Cesaru p nos et nostros confidata ueritate et a
vniuersis Cesaru ppetuo statuendum qd armery sue pictoris armoru sue quilibet alij armoru officiu ppetuo no ponat in di
desus argenti coloratu qd aure n ponat auripelli coloratu qd auripelli nisi auripelli legalon et bonu. Et qd no sit mercedem nisi fuerit qd
qd no ponat staguu infero et no ponat rufu dactu qd epulma n vendant scutu uicem qd nouo n sellam uicem fracta p noua
n ponat stamine foue d orana ut d vniuersu p scarlatu et scia sint enaynat extra et muni d corio bonari ut egue ut quilibet alioz
ut asini ut alioz bestie maioris et selle equi sint enaynat p quatuor et d assem supradictis causis. et selle palafidum ut quolibet alioz
qd simlar auru sit auru et qd simlar argenti sit argenti. Quicunqz de cetera fecit exeat ppetuo auru p duos annos ut ppetuo no
uenit mortis et arma facta contra supradictu modum comburent ad ppetu illu qui ea fecit et sine alij ppeto faciat et donec bonas et legalis
illi cuius ppeto arma debet esse. Egerit aut amuati duo fideis de dicto officio ad dem officiu fidei inquirentu ppetuo gauahmedine
o uilo James Cesaru quatuor ppeto faciat ppeto obseruari. Dat Cesaru. xvij. kal. january anno dny m. cc. xl. sexto.

Signum



adobis equat. Aras nauicar et valli comit Barce et vallis et ditionis nupli.

profectus sunt
ff mfangz
Wastons d'biarn.

Signum

offitoy ppeto qd muni dny et et ppeto ppeto loc dnt et dnt ppeto.

p. coraly.
u. domy
d. d. pab.

bn d. pmett.
p. d. ppeto muni.
L. d. d. lufia.

60. SANCHE IV, "*The Brave*," *King of Castile* (1284-1295).

ORIGINAL CHARTER ON VELLUM OF SANCHE IV,
 "THE BRAVE," KING OF CASTILE AND LEON.

With a cross for the royal signature, surrounded by the inscription "*Signo del Rey Don Sancho*," and by the confirmation of Don Pero Alvares, *Mayordomo del Rey* and Don Diego de Haro, *Alferes del Rey*, in concentric circles. Attested by the Moorish King of Granada, "Don Mahomet Aboabdille, vassal of the King," the Infante Don John, the Archbishop of Toledo, and 60 other prelates and nobles.

1 page, large folio. With Lead Seal.

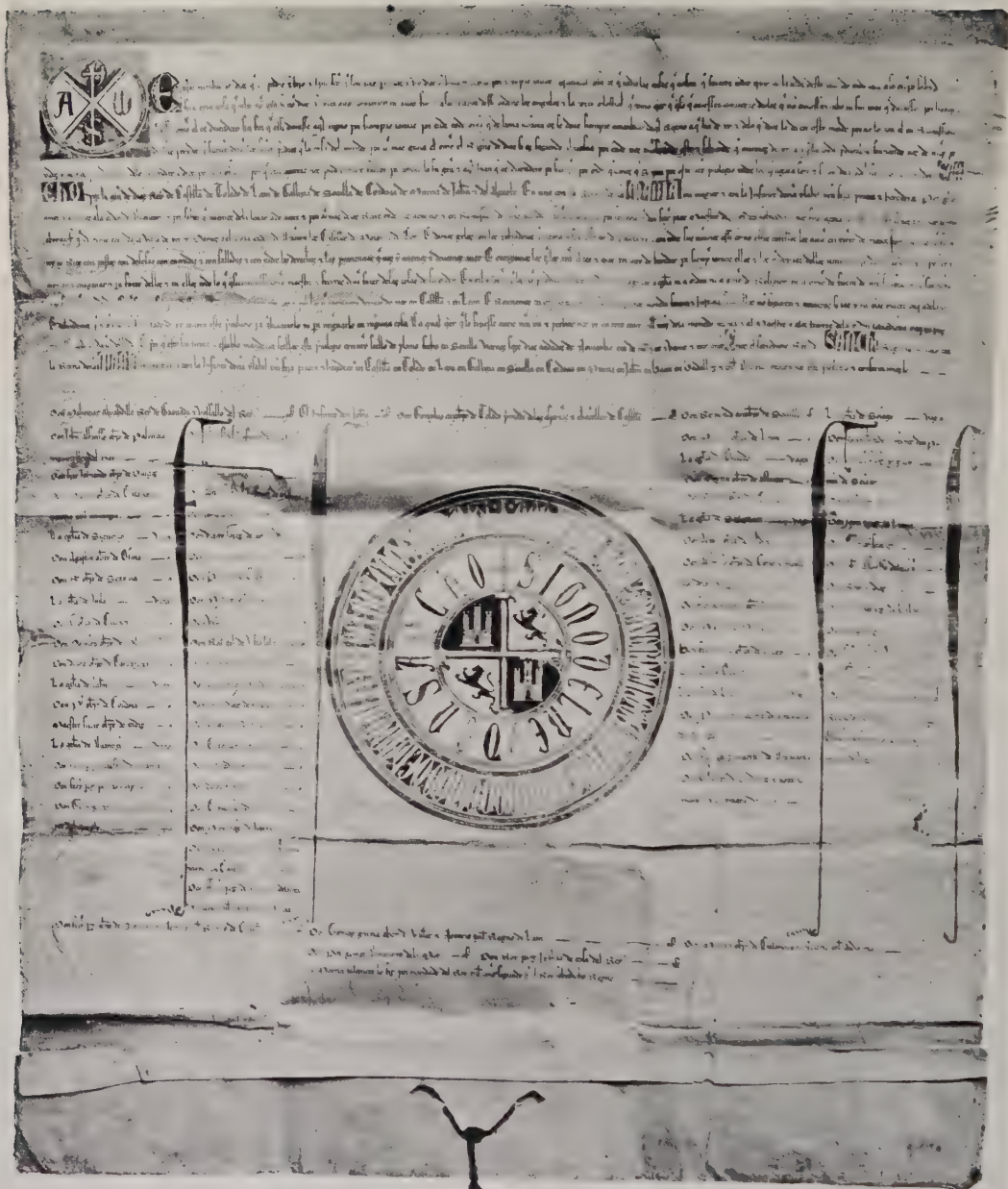
Dated at Seville, November, 1323 of the old Era, being 1285
 A.D.

(SEE ILLUSTRATION OVERLEAF.)

£52 108

A similar charter is exhibited in *The Manuscript Saloon* at the British Museum, Case VI, No. 48. [*Add. Ch.* 24804].

One of the rare early Spanish documents bearing the circular "sign" of the reigning king; issued in the joint names of King Sancho IV of Castile (Sancho the Brave), Queen Maria his wife, and the Infanta Isabel their daughter and heiress, granting to the Grand Master and Religious Knights of the Order of Alcantara the Castle of Moron and certain other endowments.



1288 A.D.

61. ALFONSO III, King of Aragon (1265-1291).

DOCUMENT IN LATIN, ON VELLUM, SIGNED BY THE KING WITH HIS AUTOGRAPH SIGN, RELATING TO THE PRESENTATION OF THE TOWN OF ALBALATE TO FORTUNIO DE VERGUA, BISHOP OF SARAGOSSA.

1 page, 4to.

[? Saragossa], 1288.

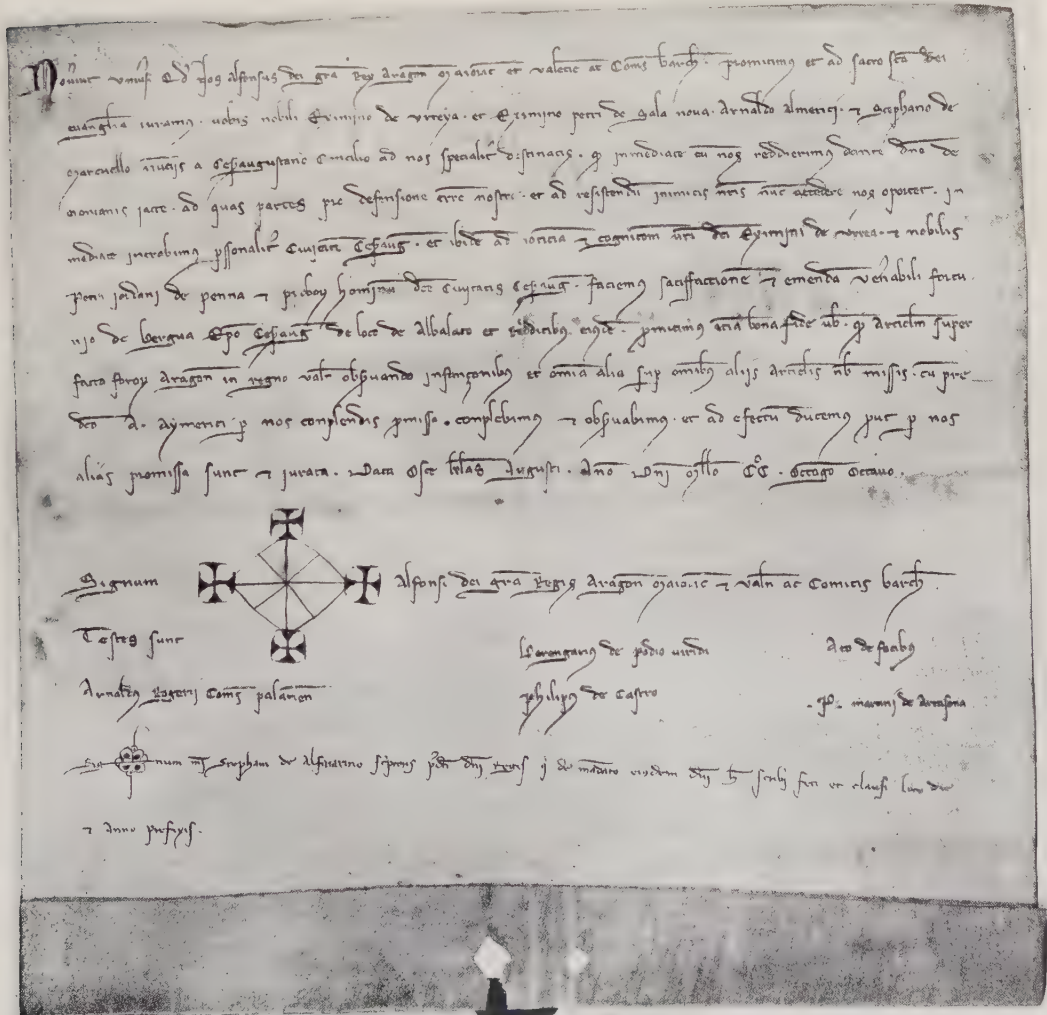
(SEE ILLUSTRATION BELOW.)

£31 10S

The town of Albalate del Arzobispo, in the province of Teruel, was originally founded by the Arabs, but later came under the dominion of the Archbishop of Saragossa.

Alfonso III (1265-1291), King of Aragon, was the eldest son of Pedro III, whom he succeeded in 1285. Contending with the enmity of a league of Kings—those of France, Naples and Castile—he was forced to accept and sign the Treaty of Tarrascon. In 1288 he took Minorca from the Moors.

His reign is of the greatest importance for the constitutional history of Aragon.



[illegible]

J^a 4 de Maio
era de 1539 m



2
D. Fernando IV. estando en Zamora dia 19 de Agosto
año de 1301, confirma el Privilegio de su padre S.
Sancho IV. dado en Hara del 31 de Julio del 1285.
Por el qual se otorga a Pedro Sanchez comprador de la villa de Sarracena
determinando limites

62. FERDINAND IV, *King of Castile and Leon* (1295-1312).

ROYAL DECREE IN SPANISH, ON VELLUM, CONFIRMING THE PROVISIONS OF A DECREE GIVEN BY FERDINAND'S FATHER, KING SANCHO OF CASTILE, IN HARO ON THE 31ST JULY, ERA OF 1326, *i.e.* IN A.D. 1288.

1 page, large folio.

Zamora, 4th August, 1339 of the Old Era, being 1301 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£25

The text of the earlier decree is addressed to Pero Sanchez, Notary of the State Council, and orders him to purchase from Doña Mayor, mother of Alfonso Godines, the farm at Çaraizeio in Placencia which had formerly been given to Gonzalo Godines and subsequently to Doña Mayor. The boundaries of the estate are set forth in detail and they are defined "for all time," to be observed by all successive Rulers of Castile and Leon; anyone contravening or challenging the terms of the deed being liable to a fine of four thousand maravedis "of the new coinage."

[illegible]

1. L'année 1789, le 1er janvier, le 1er février, le 1er mars, le 1er avril, le 1er mai, le 1er juin, le 1er juillet, le 1er août, le 1er septembre, le 1er octobre, le 1er novembre, le 1er décembre.

[illegible][illegible][illegible]

Donzel quingz Justia m^{re} or^{re} del Rei
 Duzo quingz de Cavalle m^{re} or^{re} del Rei
 Don loy de m^{re} or^{re} del Rei

6) *Leptocarpus* *gibber* *novae* *zelandiae* *de* *la* *Hay*

17



63. FERDINAND IV, *King of Castile and Leon* (1295-1312).

CHARTER ON VELLUM SIGNED BY “YO EL REY DON FERNANDO” (FERDINAND IV).

1 page, large folio.

Dated from Zamora, 15th November, 1342 of the Old Era, being 1304 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£25

Granting the estate of Deleytosa in Placencia to Don Duran Sanchez de Placencia and his heirs, in lieu of the estate of Almazar, which the King had presented to his uncle, the Infant Don Juan.

64. JAMES II, *King of Aragon* (1291-1327).

ROYAL DOCUMENT IN LATIN, ON PAPER, WITH
ROYAL SEAL. GIVEN IN THE NAME OF JAMES II,
ADDRESSED TO THE CAPTAIN-GENERAL OF ARAGON.

1 page, oblong 8vo.

Valencia, 14th July, A.D. 1308.

(SEE ILLUSTRATION BELOW.)

£12 12s

The King orders that, in view of the need to complete the construction of a bridge over the river Jalon at Saragossa, no further payment against concessions should be exacted from those citizens who had already contributed towards that edifice.

[illegible]

65. EDWARD II, *King of England* (1307-1327).

DOCUMENT IN LATIN OF THIS REIGN, WRITTEN
ON VELLUM, WITH A PORTION OF SEAL ATTACHED.

1 page, oblong 8vo.

Dated the 16th year of Edward II, being 1323 A.D.

(SEE ILLUSTRATION OVERLEAF.)

£10 10S

Grant to John Hakelut of land in Halughton.

¶ Hinc inde omnesque de eadem quondam relictam domum et scholam de eadem concessisse. quod ipse et de
missis. sicut habetur a. 1142. Hic sunt omnes terras et tenementa redditus et possessiones que sunt hinc inde
in villa de halentone de donatione ipsius domini et scholam ipsius in. Et ex assiguatione predicti scholam habetur. Tunc et
hinc inde omnia predicta terras et tenementa redditus et possessiones cum omnibus suis pertinentiis predicta. sicut et illa
et ex predictis ad eam gratiam meam. Reddendo inde annuatim michi octo marcas argenti. ad eundem hinc inde
soluendis ad duos terminos. videlicet archidiaconum ad festum Martinianum. sicut et ipsius. Et aliam ecclesiam
eandem ad festum purificationis beate marie. hinc illam donationem. Et si contingat quod aliter predicta scholam a Micham
et hinc inde in archidiacone predicta terminos supradictos in preteritum ut in actis quod aliter dicitur. predicta scholam a Micham concedunt per
se et heredes suos quod licet predicta ecclesie in predictis tenementis distinge et distinctionem terminos. quousque eadem ecclesie
aliter vel hinc actus antiquos de predicta reddem eundem supradictum ad eundem hinc hinc plenarie fuerit satisfactum in
omnes rei assiguationem sigillatim prout ultimam sunt assiguationem. Unde apud archidiaconum de hinc ipsi sunt finem
Examine ipsi anno regni regis Edwardi filii regis Edwardi. secundo anno.

16. ED. II
1323

66. THE COUNCIL OF AVIGNON OF 1331.

THE ORIGINAL ILLUMINATED LETTERS OF INDULGENCE ON VELLUM GRANTED BY THE COUNCIL OF AVIGNON OF 1331, PRESIDED OVER BY WILLIAM (ADAE), ARCHBISHOP OF ANTIVARI, TO ALL WHO ASSISTED BERALDUS OF FARGUES, BISHOP OF ALBI, IN BUILDING AND FURNISHING IN ALBI THE CHURCH OF NOTRE DAME OF FARGUES, BY THE GIFTS OF GOLD, SILVER,* VESTMENTS OR OTHER OBJECTS.

Attached by a red cord is a leaden seal embedded in wax, bearing an effigy of a bishop with a crozier.

22 lines written in a fine large Gothic hand. A large illuminated initial at the beginning, almost 6 x 5 inches, containing a picture of the Virgin Mary and Child enthroned, with a cardinal and bishops at their feet, painted in gold and colours on a diapered background of blue; four other large initials in the headline. In the text smaller illuminated initials in gold and colours (some with grotesques), and others in red or blue on a pen-drawn background.

Large folio (24 inches x 31 inches).

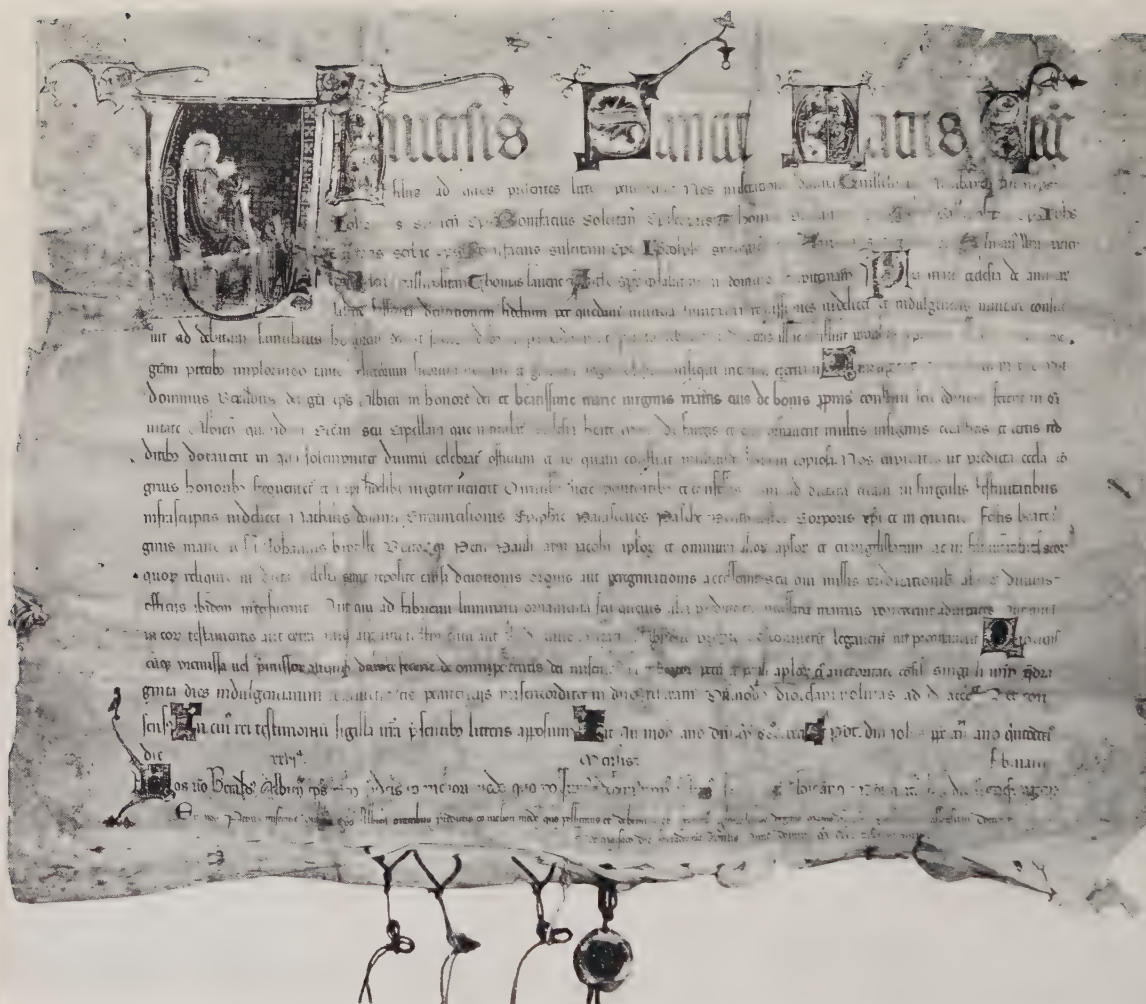
Dated at Avignon, 26th February, 1331.

(SEE ILLUSTRATION OVERLEAF.)

£75

The Indulgences are confirmed at the foot of the document by Petrus de Via, who succeeded Beraldus in the See of Albi.

The illuminated initials are mostly a little damaged. The picture in the large initial is important as a dated miniature.



[This Illustration is very much reduced]

See No. 66.

67. BIBLE.

FOUR GOSPELS IN GREEK.

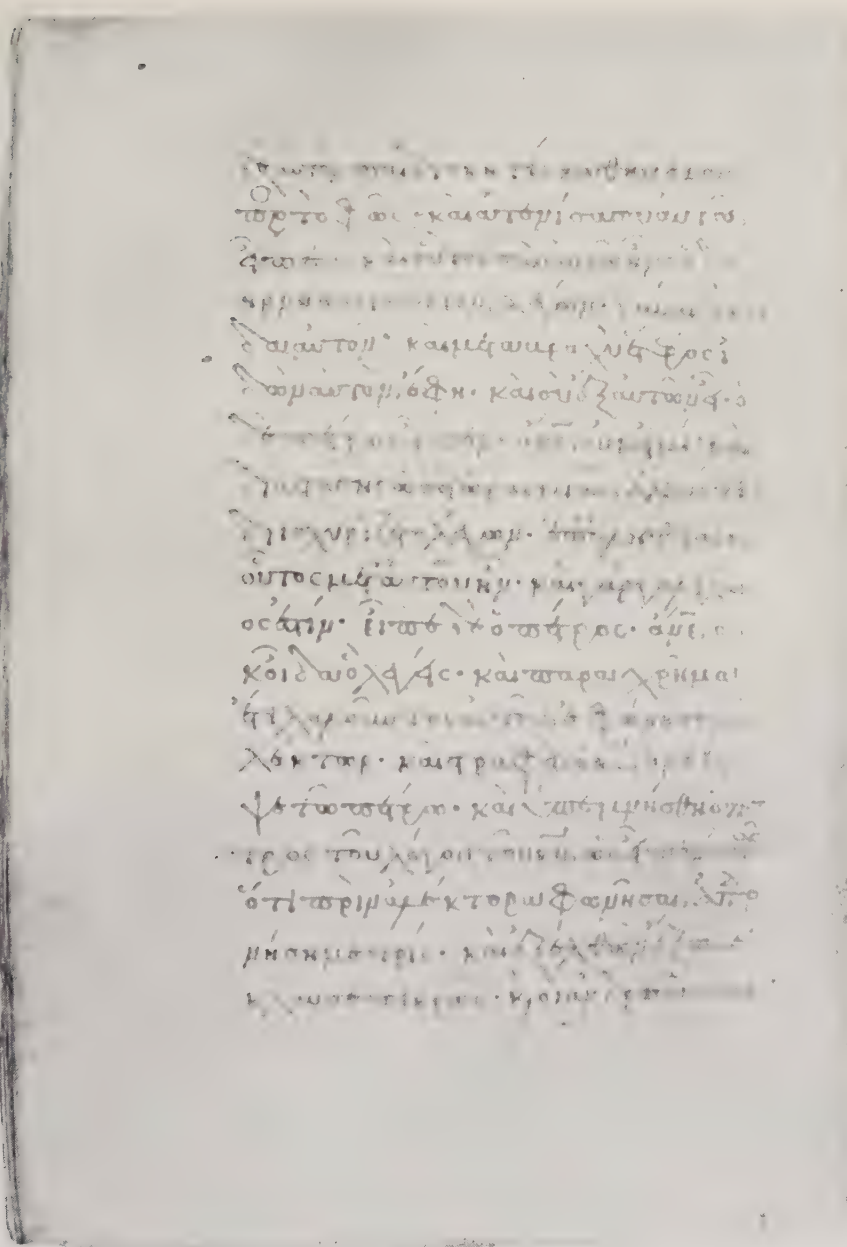
Greek manuscript of the 14th century, written on 324 leaves of vellum, 19 lines to a page, heading to the Gospels written in brown ink with geometric ornamentation.

Small 8vo. *Original binding of wooden boards covered with leather.*

Completed 1332 A.D. according to the inscription at the end.

(SEE ILLUSTRATION BELOW.)

£105



68. ALBERTANUS *Causidicus Brixienensis*.

DE AMORE ET DILECTIONE DEI: ET PROXIMI ET
ALIARUM RERUM ET DE FORMA VITAE.

Latin manuscript beautifully written in red and black, on 111 leaves of fine vellum, ($8\frac{1}{2} \times 5\frac{3}{4}$ inches), in the early part of the 14th century by B(ertolomeus) of Verona.

Small 4to. *Morocco, blind tooled and gilt on sides and back.*

[*Verona, Early XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£120

We find the following note on leaf 110a:

*Nam. b. de verona.
Sicut vides fide bc(n)a.
Bene scripsit libru(m) istu(m).
Est expletus laudat xpm (ie. christum).
Rogat quoq(ue) deum patre(m).
Virgine(m) & sua(m) matrem.
Ut ille homo p(er) quo fecit.
Tantum legat qua(n)tu(m) petit.
Donet vitam & placere
Scribe soluit suo here
Nuncupatur alb(er)tanus
Liber bonus no(n) inanus (sic).*

Fol. 111 blank, with notes on verso and name of scribe? in full, Bonus Bertolomeus.

Decorations: On the first page of the text two miniatures which are very characteristic miniatures of the North Italian school. One of these, which extends the length of the text, is a crowned figure in a scarlet robe, with foot on winged dragon, speaking, with hand lifted toward the outer border where there is a kneeling figure in a blue robe barred diagonally, and with arms folded across the breast. Numerous initials in red and blue throughout the text. Two larger initials in red, blue and lavender on fol. 61 and fol. 89. Headings of chapters supplied in red. (The directions to the rubricator are still visible in many places (see ff. 12, 16, 16b, 17b, 35, 38b, etc.).

Provenance: No. 157, from monastic library with inscription on verso of leaf 110, with inscription as follows: Iste lib(er) est monachor(um)

Incipit lib. i. de amore et dilectione dei et proximi et aliarum rerum et bonorum vite

et precibus

Initium mei tractatus sit in nomine domini a quo cuncta bona procedunt et a quo est omne datum optimum et omne bonum perfectum descendens a patre luminis. **Q**uanto amore quantumque dilectione mea patris tanti diligat filiales subiectiones. vix et possem narrare vel lingua mea posset aliquatenus explicare. volens igitur ego albertum te filium meum innocentium bonis moribus conformare ac de amore dei et proximi et aliarum rerum et bonorum vite te instruere. **I**n primis duo credo tibi fecerit praeputie necessaria doctrinam videlicet a loquelam. primo enim debes discere per aliquid loqui. nam ut ait iesus filius sirach. An iudicium parum iustitiae et an quia loquor discere. et salomon dicit. Qui per aliquid loquitur quia discat ad contemptum et inisiones perierat. Doctrinam ergo primo audias. deinde autem ad discas. postea vero in te retineas. anima enim vivimus animo discimus in te retineamus. doctrinam igitur audire debes ut habear scientiam nam ut ait salomon. Qui diligit doctrinam diligit scientiam. qui autem est in meretricationes insipiens est et alibi. Accipite discipuli



Est aggregator S iustie et vniuers p mon S iust pad.

(con)gregatio(n) is de obs(er)va(n)tia s(an)c(t)e iusti(n)e at Vnitatis. mono. S(an)c(t)e iusti(n)e de padua assignatus. Inscription and no. 157 from the same monastic library on first leaf and on first page of text. In a later hand is another library mark, on verso of second leaf, VV s. no. 244, which has been crossed out. Under it "Ae(?) 5."

A rare MS. of interest to students of Chaucer. A large literature exists about the author and his works, and the following notes have been extracted from a work published by the Chaucer Society, Series No. 2, No. 8, 1873.

Thor Sundby, Albertani Brixiensis Liber Consolationis et Consilii ex quo hausta est fabula Gallica De Melibeo et Prudentia quam, Anglice redditam et The Tale of Melibe inscriptam, Galfridus Chaucer, inter Canterbury Tales recepit. Edidit Thor Sundby, London, pro Societate Chauceriana, 1873.

In the preface Sundby says that Albertanus was born at Brescia in the last decade of the 12th century. He was a judge at Brescia and during the wars between Frederick the Second and the North Italian towns he was chosen commander of the fortress Gavardo which he was compelled to surrender to the Emperor in August 1238. He was placed in prison at Cremona where he wrote the above, his first and most extensive work, which he dedicated to his son Vincenzo. Later he wrote two other treatises: *De arte loquendi et tacendi* (written in 1245 and dedicated to his son Stefano) and *Liber Consolationis et Consilii* (written in 1246 and dedicated to his son Giovanni). The *Liber Consolationis et Consilii* was adapted into French by Jean de Meung (according to some authorities; according to other authorities by Christine de Pisan) and it appeared under the title "*Le Livre de Mellibee et Prudence*." Jean de Meung made his adaptation more acceptable by retrenching from the original. He also made additions which (according to Sundby, pp. xix-xx) appear to have in part been borrowed from the treatise of Albertano, above described, *De Amore et dilectione Dei*. As Chaucer took his *Tale of Melibee* from Jean de Meung's *Le Livre de Mellibee et Prudence* which contains additions from Albertano's *De Amore et dilectione Dei* this treatise is of interest to students of Chaucer.

The three treatises of Albertanus, above mentioned, were so popular in the 13th century that they were twice translated into Italian, the first time about 1270. This version, which is quoted in the *Vocabulario degli Accademici della Crusca* was edited in 1610 by Bastiano de' Rossi, and often reprinted.

1339 A.D.

69. EDWARD III, *King of England* (1327-1377).

DOCUMENT IN LATIN, WRITTEN ON VELLUM, WITH
PORTION OF SEAL ATTACHED.

1 page, narrow oblong 8vo.

1339 A.D.

(SEE ILLUSTRATION OVERLEAF.)

£12 12s

Grant of land between Robert and John Kynot.

[illegible]

69A. BIBLE.

BIBLIA SACRA LATINA CUM PROLOGIS SANCTI
HIERONYMI.

Latin manuscript beautifully written by an Italian scribe on 522 leaves of thinnest vellum in very neat and small Gothic minuscules, double columns of 50 lines.

A finely painted initial on the first page and another at the beginning of Matthew. At the beginning of the Book of Genesis a delightfully painted miniature containing scenes of the 7 Days of Creation.

Many ornamental pen-letters and marginal scrolls in red and blue.

Small 8vo. Olive morocco, blind-tooled, broad inside borders, English arms on sides, g. e., gilt clasps.

[Italy, XIVth Century.]

£275

This remarkable volume bears in two lines of rhyming Latin at the end the name of the scribe *Virgilius, Quis scripsit scribat: Virgil Spe. Dno. vivat. Amen.*

70. CHRONICLE OF FRANCE.

SIX LEAVES FROM A LOST LATIN HISTORY OF FRANCE.

Written on vellum in a neat Gothic hand by a French scribe, double columns of 38 lines, initial letters in red and blue.

Each of the 12 pages is adorned with beautifully executed portrait miniatures of the personages mentioned therein, both men and women. In all there are 18 full-length portraits of French Kings and 54 smaller ones of which 15 are portraits of women.

Folio. *Preserved in buckram portfolio.*

[*France, Early XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

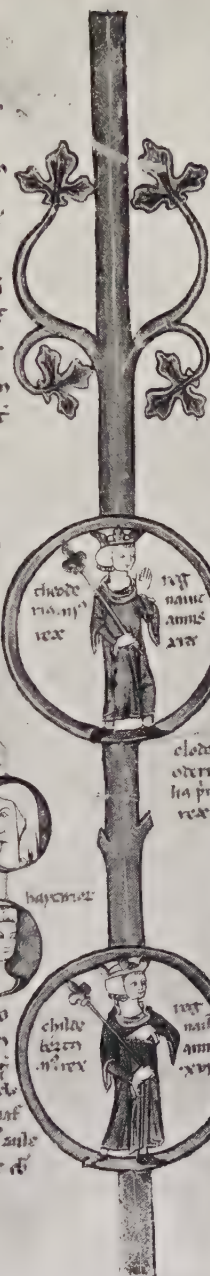
£250

Among the Kings of France of whom full-length portraits are given are: Dagobert, Clodowig, Theodoric, Childebert, Pepin the Short, Charlemagne, St. Louis, Charles the Bald, Charles the Simple, Lothaire, Henry I. Among the women there are numerous interesting portraits of the mothers, wives and daughters of the French Kings, and also of some of the more important Bishops and other ecclesiastics.

Atola marcella sine matres
 filio p[ri]m[us] p[ri]m[us] ex alpayde
 acubus maior dom[us] ante regie. et
 p[ri]m[us] annu[us] p[ri]ncipat[us] ams. xvi. l.
 ann. s. n[on] fac[te] se uacat[us] r[egis] s. di
 aut p[ri]ncip[us] f[aci]t[us] q[ui]s q[ui]e i[st]u
 regni mod[us] gub[er]naret. q[ui] p[ri]m[us]
 regu[us]. s. d[omi]n[us] i[st]u[us] chuldia honor[us]
 regu[us] n[on]is d[omi]n[us] q[ui] d[omi]n[us] erat
 q[ui]s d[omi]n[us] i[st]u[us] i[st]u[us] ad regu[us]
 h[ic] l[et]u[us] d[omi]n[us] c[on]t[ra] milib[us] c[on]t[ra]
 ad r[egis] f[aci]t[us] f[aci]t[us] q[ui]e ab i[st]
 p[ri]m[us] i[st]u[us] d[omi]n[us] d[omi]n[us] d[omi]n[us] q[ui]n
 una die ap[ud] p[ri]m[us] c[on]t[ra] m[er]
 f[aci]t[us] s[ic] q[ui] d[omi]n[us] d[omi]n[us] n[on] r[egis]
 m[er] d[omi]n[us] c[on]t[ra] d[omi]n[us]. **E**t d[omi]n[us]
 a. l[et]u[us] n[on]emib[us]. s[ec]p[er]a i[st]u[us]
 lica s[ic] d[omi]n[us] p[ri]m[us]. anno
 d[omi]n[us] d[omi]n[us] d[omi]n[us].

latola marcella sine matres

mo xii. p[ri]m[us] f[aci]t[us] p[ri]m[us] ante
 regie. **E**t d[omi]n[us] i[st]u[us] mod[us]
 q[ui]s i[st]u[us] d[omi]n[us] s[ic] de r[egis] cap[us]
 f[aci]t[us] i[st]u[us] p[ri]m[us] p[ri]m[us] q[ui]e i[st]
 n[on] mod[us] s[ic] f[aci]t[us]. a. adu[us]
 et d[omi]n[us] chuldia q[ui] i[st]u[us]
 d[omi]n[us] r[egis] ante ut r[egis]
 r[egis] f[aci]t[us] s[ic] s[ic] n[on] i[st]u[us] p[ri]m[us]
 i[st]u[us] d[omi]n[us] r[egis] p[ri]m[us] r[egis]
 f[aci]t[us] f[aci]t[us] r[egis] i[st]u[us].
 et d[omi]n[us] i[st]u[us] r[egis] d[omi]n[us].
 anno d[omi]n[us] d[omi]n[us] ad q[ui]e d[omi]n[us]
 mod[us] i[st]u[us] d[omi]n[us] a. d[omi]n[us]
 et familiares c[on]t[ra] d[omi]n[us]
 d[omi]n[us] r[egis] i[st]u[us] a. s[ic] l[et]u[us]
 g[on]u[us] i[st]u[us] p[ri]m[us] s[ic] i[st]u[us]
 f[aci]t[us] asp[er]a i[st]u[us] d[omi]n[us]
 ep[us] q[ui]e t[em]p[or]e i[st]u[us] d[omi]n[us].
Regnu[us] a. d[omi]n[us] i[st]u[us] p[ri]m[us]
 q[ui]e s[ic] ams. xvi. i[st]u[us] i[st]u[us] i[st]
 n[on] i[st]u[us] s[ic] d[omi]n[us] s[ic] q[ui]e i[st]
 ut i[st]u[us] d[omi]n[us] ams. xvi. obit
 a. d[omi]n[us] d[omi]n[us] d[omi]n[us].



Orto r[egis]
 ante



castile d[omi]n[us] bayon[us]



clodone i[st]u[us] d[omi]n[us]
 oterio f[aci]t[us]
 h[ic] p[ri]m[us]
 r[egis]



tra angondu
 et m[er]

Undam i[st]u[us] i[st]u[us] l[et]u[us] a. l[et]
 i[st]u[us] d[omi]n[us] d[omi]n[us] d[omi]n[us] d[omi]n[us]
 h[ic] n[on]is. m[er] s[ic] d[omi]n[us] s[ic] f[aci]t[us]
 f[aci]t[us] d[omi]n[us] ac chuldia q[ui] p[ri]m[us] d[omi]n[us]
 c[on]t[ra] f[aci]t[us] s[ic] p[ri]m[us] p[ri]m[us] n[on] f[aci]t[us]
 i[st]u[us] d[omi]n[us] p[ri]m[us] s[ic] i[st]u[us] d[omi]n[us] ante
 r[egis] d[omi]n[us] d[omi]n[us] d[omi]n[us]. q[ui]e r[egis] d[omi]n[us]



Undam i[st]u[us] n[on]is. m[er] d[omi]n[us]
 p[ri]m[us] f[aci]t[us] d[omi]n[us] p[ri]m[us] f[aci]t[us]
 c[on]t[ra] ams. d[omi]n[us] d[omi]n[us] r[egis] r[egis]
 regnu[us] q[ui]e ams. m[er] obit a.
 i[st]u[us] l[et]u[us] ams. p[ri]m[us] d[omi]n[us] ams
 d[omi]n[us] d[omi]n[us].

Undam i[st]u[us] i[st]u[us] l[et]u[us] ac
 l[et]u[us] d[omi]n[us] d[omi]n[us] d[omi]n[us] d[omi]n[us]
 d[omi]n[us] q[ui]e l[et]u[us] d[omi]n[us] p[ri]m[us] d[omi]n[us]
 d[omi]n[us] c[on]t[ra] i[st]u[us] d[omi]n[us] s[ic] q[ui]e
 d[omi]n[us] f[aci]t[us] i[st]u[us] d[omi]n[us]

71. BIBLE. *St. Luke's Gospel.*

EVANGELIUM SECUNDUM LUCAM.

Latin manuscript on 106 leaves of vellum, beautifully written in the South of France in large and small Gothic letter, with blue, red or black initials and paragraph-marks ornamented with pen scroll decoration in black and red.

Large folio. *Boards.*

[*France, Early XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

An early and very well preserved manuscript of one of the Gospels, with notes, some of which begin with the initial of their authors, such as "*Am.*" for St. Ambrose, "*B.*" for St. Bernard of Clairvaux, etc. The volume begins with a short general introduction to the Gospel of St. Luke, occupying two pages, whose author we have not been able to discover, and which begins: *Lucas syrus, anthiocensis, arte medicus, discipulus apostolorum, postea Paulum sequutus.* . . . It ends on fol. 106 with the words written in ornamented capitals in red, *Explicit Evangelium Scdm Lucam.*

siderant nec ulla compassi-
 one amentis eripunt quos
 in filios per carnem cognoscunt
 habeo enim quicquid fidei iudeis
 ipse iam ex magna parte disp-
 natus sapienter quod iudicia reliquit
 Quicquid ibi moysi carnalis in-
 stis ut quicquid sensus corporis
 delectos nouit Quicquid sunt
 fuit quod ad spiritum intelligi-
 am non assurgit gerit Si mo-
 ysi prophetam non audierit nec ipse
 erit in r cadent. Et moysi dicit
 resurget si quidam ipse mo-
 ysi credere uoluit et qui resurre-
 xerit decemipit et al moysi
 ba spiritualia intelligi uoluit
 ad eum qui moysi perierat
 si peruenit. Si uero alibi. Si
 crediderit moysi utique et in-
 duam laetantem fidei et si claudens
 meam quod crucio in hac flamma et dixit illi abraham

mortuus est autem et diues et sepul-
 est in inferno. Leuans autem oculos
 suos cum esset in tormentis uidit
 abraham a longe et lazarus in
 sinu eius et ipse clamans dixit. Pater
 abraham miserere mei et mitte laza-
 rum ut intingat
 extremum digiti
 sui in aqua ut refrigeret linguam
 meam quod crucio in hac flamma et dixit illi abraham

Nota. Quicquid de men-
 sa cadentes lazarus uidet
 de proelio eius digno agn-
 inque suo stultare cupit.
 et qui in mundo minima
 uidet in inferno maxima
 querit.
 Nota. Quod si de nos magis est fidei
 in q. amplius et magis.

Nota. Quod diues iste uenerat ali-
 quoniam hunc ex tormentis transiit
 in hac uita recepit et hunc la-
 zarum aliquid mali perierat
 h. quod moysi illud perierat.

fili recordare quia recepisti bona in
 uita tua et lazarus similiter mala.
 Nunc autem hic consolatur tu u-
 cruciaris et in his omnibus. Int nos
 et uos chaos mag-
 num firmatum est.
 nec inde hic transire. Et ait.

Nota. Quicquid de men-
 sa cadentes lazarus uidet
 de proelio eius digno agn-
 inque suo stultare cupit.
 et qui in mundo minima
 uidet in inferno maxima
 querit.
 Nota. Quod si de nos magis est fidei
 in q. amplius et magis.

Sicut reperi. Penit ad glori-
 am uoluit ita uisum per multam in uita uoluit ire ad potius in tormentis u-
 si non possit quod uisum est et si in uita sua contere in uita hunc iam tunc audens sui dicit dicit
 redemptio ostendit u- nullam
 repositio passio mouetur.

nec inde hic transire. Et ait.
 rogo ergo te pater ut mittas eum
 ad domum meam ut non moriatur.

72. JACOBUS DE VORAGINE.

LEGENDA AUREA SIVE HISTORIA LONGOBARDICA.

Latin manuscript of the 14th Century on 308 leaves of vellum in Gothic characters, with five beautiful illuminated capitals, two of which have extensions along the margins; about 200 smaller ornamental initials in blue or vermillion with unusually fine calligraphic decoration in margins; text in double columns; chapter-headings rubricated; wide margins.

Folio. *Boards.*

[*Italy, Early XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£210

A fine manuscript, with most attractive ornamentation and elegant script, probably executed at Bologna, of this famous and popular collection of the lives of the Saints, which was translated into English by Caxton in 1483, and into other European languages. Leaves 282-283 contain the account of the invasion of Italy by the Langobards, and the Story of Rosamond; and on leaves 277-281 will be found the famous legend of Barlaam and Josaphat.

Incipit prologus integritatis sancte

[illegible][illegible]

Polyps in:

9377

73. GILLES OF ROME [*Aegidius Romanus*.]

DE REGIMINE PRINCIPUM.

Latin manuscript of the early fourteenth century written in a Gothic hand by a French scribe on 196 leaves of vellum, with an illuminated capital letter, and numerous small initials in red and blue penwork; double columns of 31 lines; rubricated chapter-headings.

Small folio. *Modern wooden boards with blind-stamped leather back, plaited leather and metal clasps.*

[*Southern France, Early XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£75

An extremely interesting manuscript, which may be contemporaneous with the date of the author. Aegidius Romanus was an Augustinian Friar who was born in Rome in 1247. He became Archbishop of Bourges, and Cardinal in 1295, and subsequently lived in Avignon, where he died in 1316.

The present manuscript is dedicated to "Philip, the eldest son and heir of Philip King of France." The original text must therefore have been written before 1285, when Philip *le Bel* (Philip IV) succeeded his father, Philip *le Hardi* (Philip III of France); and the author was then a priest in Paris. As the writing is of an early Gothic character, typical of the late thirteenth or early fourteenth century, and is characteristic of a Spanish or Southern French scribe, it was quite probably written at Avignon during the lifetime of the author.

no.

Nūto quō te capim. te hūc d
 beant ad amōre. q̄ p̄cipit
 d̄ amare bō d̄m accēdē
 ali patē p̄ quō te hūc dēant
 ad odiū. Nā amōr ē p̄m
 ap̄ passio eq̄ oī alia sūnt
 origiē ut si bō dillig mīa
 mīata odit si uer q̄ gīant
 mīlīe a dēmetozē q̄ gīant
 mītati. a q̄ dillig cōlē mīa
 tūz gladiū q̄ cā tollit tūz
 q̄ aodm abūit oīr passio
 sūi oīr motus aī. examare
 sūnt origiē potiss̄ q̄ b̄t
 tēntē aīz ē d̄ qd annō.
 Mānū d̄ q̄ p̄ rē. q̄ p̄ rē
 aī m̄ p̄alyr d̄ dilligē bō
 dīnū accē q̄ spāl m̄ p̄alyr
 odire ut q̄ gīant bō dīo aī
 h̄ aī f̄ op̄a iusta agtūe
 hōra q̄mūstale oī quā qd
 ē dēre odiū sit exstīnāe
 aīz sūcā h̄ exstīnāt ut
 d̄. y. Pet̄. dēz. rē ap̄stī
 tūz iustā qd odire mīa ut
 si facient h̄ ea exstīpēt

O lecto delectant reges ap-
 te delectantur et ab is-
 amore et odio mirari po-
 t p passio et pme dice restat
 quod re. a p se hie debent ad
 desiderium ad abhorreretur. q p
 mo. se. differt et desiderium ab
 amore et abhorreretur ab odio. nā
 gesta mōia quodamō f illa.
 rebz nābly. nā sic cō nālia p
 suas fēt ut p gratia p leuita
 tendit in lēn pph. sic p amore
 tenet q in bō p ppoconati a
 quēdā. Inguibz g p lembz
 ē tā oīle p fōm gūc p leu.
 p q oīfōm loco pūtu cōditi
 2^o ē i oīle motu p q cōditi i
 talē locū. 3^o statioē agetem
 p q quērit i x cōto loco. g
 a ingēstū mōzū ut cōit pōi
 ē tā oīle nā cū bō ad aphēn
 dū p p amore a p q dī opla
 cōia ei gōm. 2^o p desiderium

74. GRATIANUS.

DECRETALS. [WITH THE COMMENTARY OF
BARTHOLOMEW OF BRESCIA.]

Magnificent Latin manuscript in Gothic characters on 254 leaves of vellum; double columns of text, enclosed by commentary; with 38 ornamental capitals, many being historiated and richly illuminated in gold and colours; small initials in text in red or blue, with calligraphic ornamentation; handsomely rubricated.

Large folio. *Old mottled calf.*

[*France, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£650

There are some interesting Latin inscriptions on the fly leaves, written in a fifteenth-century hand, which record that an early owner of the book, one Beraudus de Lenchomo, was ordained priest at the Church at Brive-la-Gaillard, France, in 1395, and that he purchased the volume from Dyonisius, bookseller to the University of Paris, in 1406.

This inscription not only confirms the period of the manuscript, but points to its having emanated from a school in the north of France.

75. ST. ISIDORUS, *Bishop of Seville.*

ETHYMOLOGIARUM LIBRI XX.

Exceptionally handsome manuscript written in elegant Gothic characters in red and black, on 258 leaves of very choice vellum; double columns of 40 lines; executed in England at the beginning of the 14th century. Numerous larger and smaller initials in red and blue, with graceful pen ornaments.

Folio. *Contemporary binding in oak boards covered with white deer-skin.*

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£475

A beautiful example of the English art of writing, probably from the scriptorium of St. Alban's Abbey, one of the most famous monastic schools of England. The conditions of this handsome manuscript are so fine, as to preserve the original instructions for the rubricator, which are to be found in a small hand at the extreme foot of pages. These, like the catchwords, were doubtless intended to be cut off, but they have escaped in the present instance. The Greek quotations appear, but written in Gothic characters. At the end, by a somewhat later hand, is the inscription, "*Liber sancte Marie Regalis Montis,*" which shows that the codex once belonged to the Cistercian Abbey, Royaumont (Seine-et-Oise), founded in 1228 by King St. Louis, of which now only a few ruins remain. From the Chardin Library.

This work is the standard authority upon the state of learning and culture at the end of the sixth and beginning of the seventh century, and a veritable encyclopaedia of the period. It is divided in twenty books, as follows: I. Grammar (with introduction on the seven liberal arts); II. Rhetoric and Dialectic; III. The four mathematical sciences (arithmetic, geometry, music, astronomy); IV. Medicine; V. Law and Chronology; VI. Theology, books, libraries and their founders, writing materials; VII. God, the Angels, Apostles, Prophets, and Martyrs; VIII. Church and its various sects; IX. Languages; X. Etymology; XI. Man, monsters, and phenomena; XII. Animals, reptiles, birds, fishes and insects; XIII. and XIV. Geography and the elements; XV. Architecture and Agriculture; XVI. Jewels and metals; XVII. Botany, Herbs and Spices; XVIII. War, instru-

1. De ethouca et eius nomine.
2. De inuentionibus recte artis.
3. De nomine oratorum patrum recte artis.
4. De tribus generibus causarum.
5. De gemino statu causarum.
6. De tripartita compositione.
7. De quatuor partibus orationis.
8. De quinque modis causarum.
9. De singulis recte artis.
10. De lege.
11. De sententia.
12. De cathartice et anastice.
13. De prologia.
14. De ethouca.
15. De generibus questionum.
16. De elatione.
17. De modo genere dicendi.
18. De colla et commata et prodis.
19. De uariis uerbis et uerbis et uerbis.
20. De figuris uerbis et uerbis.

Rectouca est bene dicendi sententia inausubus questionibus ad pro adendum uita et bona in personarumque negotiorum causa. Dicitur autem rectouca grata appetitione a pro rectouca id est a copulatione. Rectouca enim apud grecos loquutio dicitur recte orator. Coniuncta est autem grammatica atque rectouca. In grammatica enim sententiam recte loquendi dicimus. In rectouca uero papimus qualiter ea que dicimus profeceramus. De inuentionibus recte artis.

In autem disciplina gratum inuentum est a gorgia aristotele cerna goria et aduocata in latinum a tullio uidelicet et quinquagesimo et titiano. sed ita copiose ita uarie ut camilorum ammissionem in proprium sit. compendiosum impossibile. Nam membrum ut recentat quod adhuc recent memorie series dicitur. ac mori potest recordatio omnis elabitur. Huius discipline perfecta agnatio orationem facit. De nomine oratorum et patrum recte artis.

Orator sicut uir bonus dicendi peritus uir bonus dicitur natura moribus uita artibus. Dicendi peritus consistit in tria eloquentia quod consistit partibus quinque inuentione dispositione memoria perminatione. et fine orationis quod est aliquid persuadere. ipsa est peria dicendi interitus. consistit natura doctrina uita sententia ingenio. doctrina sententia uita aduocata. Hec sunt enim que non solum inuentionem in unoquoque huius artem operantur ut aliquid efficiat. et tribus generibus causarum causarum tria sunt. carum.

Deliberatiuum. demonstratiuum. iudiciale. Deliberatiuum genus est in quo de quibuslibet utilitatibus ut quid aut debeat aut non debeat fieri tractatur. Demonstratiuum in quo laudabilis persona aut reprehensibilis ostenditur. Iudiciale in quo tempus prope fit aut pene aut penitus sententia datur. Dicitur autem iudiciale eo quod iudicat hominem et sententia sua ostendat utrum laudabilis

ments of war; games and pastimes, equestrian sports; the theatre, tragedy and comedy; XIX. Ships, and the materials used in their construction; clothing and ornaments for women; XX. Household utensils, including lamps; agricultural instruments; horses' bits and trappings.

Chapter 5 of Book XIV contains the following remarkable passage: "Besides the three parts of the circle there is a fourth part across the ocean on the south, which is unknown to us on account of the heat of the sun, in whose boundaries, according to story, the Antipodes are said to dwell." From the Journals, letters and writings of Columbus, it appears that he was familiar with the *Ethymologiae* of Isidorus.

75A. SIDDUR TEPHILLOTH.

Hebrew manuscript of the Order of Prayers for the whole year according to the Roman or Italian rite, beautifully written by an Italian-Jewish scribe on 330 leaves of vellum, 16 lines to a full page.

12mo. *Leather.*

[*Italy, XIVth Century.*]

(SEE ILLUSTRATION BELOW.)

£75

The manuscript is an unusually fine specimen of the Italian cursive hand—one of the most beautiful developments of the Hebrew art of calligraphy. There are a few pen-and-ink decorations in characteristic contemporary style. Some of the occasional poems appended are hitherto unknown.

At the close of the volume is a mystical prayer against barrenness in a very curious admixture of Hebrew and archaic Italian, written in Hebrew characters—an excessively rare phenomenon. It was apparently composed on behalf of the wife of a certain Moses Colen, son of Perna.

The above manuscript contains the signature of Raphael, son of Joseph Servi.

יְהוָה וְיִבְרָכֶנּוּ קְדוֹשׁ
 רַבֵּן בֵּית סֵפֶר
 וְקוֹיִם בְּאֵמֶר שִׁפְרִי
 לְמִשְׁוֹלֵי לֹאכֶר
 הַיּוֹמָה נְתוּנָה כִּסֵּף
 בְּלִי רוֹכֵץ וְחֶפֶץ
 בַּעַד עֲוֹנָה לִכְפֹּר
 וְיִתְחַקֵּה לְסִדּוּב בְּסֶפֶר
 כִּזְכֹּרֶן הַסֵּפֶר
 לְמִנְהוּתָם עִם נֶסֶם אֲנֹכִי עֲבֹר
 יֹאכֶר
 זֶה אֲדִי נֶסֶם לְאִבֵי חֲנוּהָ
 וְהַרְחֵקוּ כְּרִטְבֵּעַ אֵשׁ בְּרַחֲמֶיךָ
 וְגַם הַכֹּל יִתְּנוּ בִּנְיָה
 חֲסִידֶיךָ יוֹשֵׁבֵת בִּנְיָה
 וְאֶחָד מֵהֶם אֵל וְיִתְּנֶהָ

סֵפֶר אֲרֵבֶה כְּרִטְבֵּעַ יוֹכֵר לְפָנֶיךָ
 שְׂקָלִים
 אֵל הַמִּתְנַשֵּׂא לְכֹל
 רֹאשׁ
 בְּחֵר בְּרֵלֶת רֹאשׁ
 כְּכֹרֶה בְּתֹאמָה בְּרֹאשׁ
 בִּיטָה אֲוֵתָה דְּרֹשׁ
 מִכָּל אִינֶם לְכֹרֶשׁ
 לְנִשְׁאָה עַל כָּל רֹאשׁ
 מְנַעֲלָה תִשְׁתִּית לְמַנְדֹּר וְאֵשׁ
 וְהִיא הַחֵסֶד רֹאשׁ
 לְכֹסֶף כְּבֹד מְרֹאשׁ
 כְּבוֹדִי וְמִדֵּי רֹאשִׁי
 עֲתָה יַעֲבֹר בְּרֹאשִׁי

76. RICHARD ROLLE, *Hermit of Hampole*.

PRICKE OF CONSCIENCE [and other Poems in English.]

English manuscript written in a hand on 125 leaves of vellum, 36 lines to a page; headings and rubrications in red.

8vo. *Panelled morocco, gilt.*

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£415

A contemporary note of ownership at the end: *Ist Liber Constat Johi. Aston de Croppil Boteler.*

In Richard Rolle's . . . lengthy poem *Pricke of Conscience*—a popular summary, in 9624 lines, of current mediaeval theology borrowed from Grosse-teste and others, strong in its sense of awe and terror of sin, and firm in its application of ecclesiastical rules to the restraint and pardon of sins—the abuses he condemns most strongly are those of individual licence and social life. If he had any quarrel with the Church, it was rather with some of its theologians who did not share his philosophy than with its system or its existing development." (*The Cambridge History of English Literature*, Vol. II, p. 48).

Ihesu corazin gode abelt & brite
 For gode spale ale poth ctes yus
 Als vo gossele & helbo ale vo
 Ve tibi corazin ve tibi bethsanda
 Ve tibi caphaznani
 he saye who to corazin might come
 And ale bethsanda & caphaznani
 In no sif he sale be borne & bide
 And naxfht in no secunde & jergne i vo thyn
 he sale gedu vnto hym vntu
 All pat of vo denls gaste can
 Als mgnanues & tyegetonys
 Wyches & fals eucharmonys
 vo denls gaste pat sale hym ten
 Whez pzo he sale dyspayne vo men
 And afy pzo ledyng of vo fende
 vnto iestru sale he abende
 I sale he duelt in pat gte
 And in midde vo temple male his ooe
 And say ale aft y i sale abone
 pat he his qst godde come
 And male vo folle hym ale honoe
 And say he ys y sameo
 he sale say pat right cysten man
 Was nend be for his tyme be gan
 For fals angist he sale vntu call
 And say pat lured in thynge qonah aft
 pat has ben fro vo tharldo begynnung
 vnto vo tyme of his comyng
 he sale be lusty & lychejous
 And desaynabunt & tyechejous
 And sif sale fayn hym holy
 And selth a paze of ppozesh
 vo desayne cysten men & lele

77. CHOIR BOOK OF THE BENEDICTINE ORDER.

MAGNIFICENT MANUSCRIPT ANTIPHONAL OR CHOIR BOOK OF THE BENEDICTINE ORDER, WRITTEN IN BLACK AND RED ON 182 LEAVES OF VELLUM.

With musical notation on four lines throughout and 3 magnificent illuminations in gold and colours, one occupying a quarter of the page.

Folio. *Original binding of wooden boards covered with leather, the corners brass bound, and with bosses in centre of each side.*

The pages measure 22 x 14 inches.

[*Italy, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£350

The miniatures are as follows:—

1. Jesus sitting in glory, on a throne; below, his disciples look up to him. In the corners of the miniature are Benedictine nuns and monks.

The whole represents an historiated initial "A" measuring $9\frac{1}{2}$ by $6\frac{1}{2}$ inches.

At the bottom of the page are some heads of monks and nuns of the Benedictine Order.

2. The birth in the manger.

The whole represents an historiated initial "L" measuring 8 by 5 ins.

At bottom of the page are seven figures of Benedictine monks and nuns and three miniatures in circles, representing (1) a chorus of angels, and (2) and (3) an angel appearing to a shepherd.

3. The baptism of Jesus in the River Jordan by St. John the Baptist.

The whole represents an historiated initial "H" measuring 8 by 5 ins.

At the bottom of the page are half-lengths representations of a Benedictine monk and two nuns, each in a circle, on a red or blue background.



78. SYNAXARIA.

LECTIONS FOR SERVICES IN THE BYZANTINE CHURCH, WITH EXPLANATIONS BY NICEPHORUS CALLISTUS. [In Greek.]

Greek manuscript in clear, black characters on 111 leaves of paper, 21 long lines to a full page. Head and tail decorations.

With 33 illustrations, outlined in pen and painted in colours, depicting sacred subjects, lives of the saints, etc.

Square 8vo. *Original binding, well preserved, wooden boards, covered with leather, with decorations in blind composed of lines, small rosette-like stamps, and a border of small animal stamps, a large metal boss in the centre of each cover.*

[Byzance, XIVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£250

This MS. Synaxaria is a liturgical book of the Byzantine Church; it contains abridged lections for services from 3rd Sunday after Epiphany to Trinity Sunday. The lessons are taken not only from the Gospels but also from lives of the saints, etc. The Medieval MSS. of the Synaxaria are thus important for Byzantine heortology and church history. There is no MS. of the Synaxaria in the British Museum.

Nicephorus Callistus, who is the author of the explanatory matter, lived at the beginning of the XIVth century and is valued as the only true church historian of the Byzantine period.

As a conclusion to the book is an Encomium on the Patriarch Joseph, by Ephraem, the fourth-century saint of Syria; this occupies the final 19 leaves.

This early Greek MS. is particularly interesting on account of the illustrations in the text, thirty-three in number and of varying sizes, which depict, very graphically, scenes from the life of Jesus, gospel stories, lives of the saints, etc.; they are skilfully executed; the artist has succeeded in getting a great deal of feeling and movement into the drawing, and the colour has been applied tastefully and effectively. In a number of cases the artist has framed the picture with a red brush-line.

Two leaves in the body of the MS. have been supplied in a late hand, and the final leaf is lacking. The first leaf somewhat damaged; some tears repaired; and in two places there is a small hole in the text; several margins a little restored.

79. BIBLE.

BIBLIA SACRA LATINA CUM PROLOGIS SANCTI

Latin manuscript beautifully written in small Gothic characters on 262 leaves of vellum; double columns of 63 lines, initials in blue and red with fine arabesque pen-work, head-lines giving the names of the books in blue and red.

Folio. Early XVII Century red morocco, two-line fillet round sides, three-line fillet forming a panel, with large Jacobean corner-pieces and large centre ornament of leafy spirals within a frame of geometrical design, at the outer corners of the panel and at the angles of the centre ornament the monogram of William III, "W. R." within palm sprays ensigned with a Royal Crown, gilt panelled back with the same cypher in the centre and at corners of each panel, raised bands.

(16¾ x 11¼ inches).

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

A fine manuscript in splendid condition. Just a few head-lines cut into.

N p p m a p i o a r a u t d s c e t u i r a m .
 G e n a u e n t u m a n i s u a c t a i n e n e
 d i e e n a t s u p f a c i e m a b y s s i f p s d i i
 t e r e b u n t f i a q u a l d i c t q u o q d s . f i
 a r u t i f i a e s t i u r e e t u n d e d e u e n u
 q d e e t t o n a i d i s t i c i u e n a t e n d u n t
 q d p l i n u r q u e n e m d i e m i r e n d e b a t u e
 m m . f a d i l i q e s t u e s p e i u n d e d i e l u n u t .
 D i c t q u o q d s . f a n t f a r m a t u r i n m e d i o
 a q u a t r i d i u d a t a q u a l a d a q u a t . r e
 e t s f i r m a m i t d i u d a t q u a t i q e e t e r
 f u g i t e n a m i t a b y s s i q u e e n a t i n f i r
 f u m i n o e t f i n i e t a . V o c a m u r q d f i r
 m a m i t e s t i e t f e m d u c t e p m a n e d i
 q s l o d s d i c t u r e t o d s . a n o n g r e g r e m u
 a l i q u e q d f u b e l o f i r i n l o c i m u i r a p p a r e
 a r e n d a . f a n q e t a . i n o c m u r d s . m i d i
 f r a m g r e p a r e d e l a q u a m i a p p l i a u r
 m a n a . e t r u n d e d s q d e t b o m i a n t o
 p m e r e t a b e l l a m u r e n t i r a n o n t e
 m e r i l i g n i p o m f r e m f a c i e n f r u c t u i u
 r a g r f e m i . l e g n i q u e n e s t f a n d i r h a
 b e m i n u i q d s . f e n t e l e b u f p e n f u l a r
 d e d s q d e t b o m i . f i n q e t u e s p e r m a n o
 p e t r e t . D i c t a u d s . f a n t h u m a n a
 p u r i f i c a m o a c i r d i u d a t d i e n a c u e
 n t i r f i r m i g n a i q u a d i s t i c a m o u r
 f u e n t i r i n f r a m i n o a c i r a l u m u e n t
 t r a m f a n e t a . B e n e q d s d u o l u m i a
 n a i n a g n a h u m a n e m a n i r i n p e e d i c t a
 i n m a n e m m u i r p e e d i c t a . r e f e l l a i p o l u r
 e t f u l f i r m i n o c e l i u r l u o r n u f e t r a m i p
 e n t d e n o c t i r d u d a n t l u c e m a t e n d e n t .
 C e n t u r d e q d e t b o m i f r a m . e t u e s p e r i
 n a m e d i e l q u a n t i s . D i c t a u d s . p d u c t u r a q
 r e p a l e a l i m u e n t i r i o l a n t e f e t r a m f u b
 f r u m i n o e l o . Q u e n u r q d e e t g r a d i a r o u
 n e n a l u m u e n t i r a p m o r a b i n q u p o u
 r e t a q u e m e p e l f u a t i e u o l a n t e f a n f u i
 r u n d e d s q d e t b o m i . f a d u r e t i d i c t u r . e t
 e n e m a n t a p p a r e m i f e t r a m i f e n e u e s p e
 r a n t e d i e l q u a n t i s . d i c t q u o q d s . p d u c t u r
 f e a a l u m u e n t i r i n g r e t f u o m i s t a r e p
 a l i a b e l l a t e f e t r a f e t a f i g n a l i a d i f e r o d s
 b e l l a f i r f p e l f u a t . f e n t e d i c t a . e t f e r e
 d s b e l l a t e f u a n f p e l f u a t r u m i n a i d e r e p
 a l e i d e n t i e f u o r u n d e d s q d e t b o m i t a n t
 p l a c a m i d i e m a d p m a g n e u i a n f a m b r u
 d i n o n e p f e p l a d i m a n i r i o l a n t i b u e t i
 i b e l l a f u a n t i q . a c a n u r o l a p e l a i q m o
 u e n t i n t a r i a c e n u r d s h o i e n a d p m a g n e
 f u a m . A d p m a g n e d e c a n u r e t i . a l i d i m a
 f a n o n a c a n u r e s . D e n o c t u r q d s . f i a n t
 C i n e n t e n o u t r e p l a m m i r e p l e x t r a m i
 f u b i c e a m i d i a m m i p l a b i m a n i r i o l a
 n t e e t i n u n t i a l i a m b i q m o u e n t f i t r a
 d i c t q d s . e t e n d i n o b i n n e d i u m i f f e r e
 e n t l e i f e t r a m i n u n t i a l i q u a q u e b i r m e
 m e r i p e l f e n t e g e n t f u i u r l u o b m e f a
 r e l i d i a l i a m b i t r e o l a p u o l a n e t r i m u l e
 q u e m o u e n t u r m i t a . f e m i g b e s t a m u n t
 m e b i n t a d u c t o n d i . e t f e m i e t a . v i d i t q d s
 a m d i a q u e f u e n t i r a c a n u a l d e b o n a . f e f a c
 i u e t u e s p e r m a n e d i e l f e n t i s . I g n u r
 p e f e c t f u e e t i r i n o i s a m a n t e p . v o p e
 m a g n e d e v i . p o l f u i q f u e n t i r a m q u

e n t d i e f e p m o a b u m i d o o p e q s p e r a n t .
 e t b i d u r e d i c t a . f i . f i f i e n t u r i d i q i p o
 e s t a n e n t a b o i o p e q s e n a u t d e u f a c i e n t .
 I t e r f i r g i a n t e t e l i r e q u e a n t f u r u n d e
 q u a d s f e a t e t u r a m i d e u n g u l u i a g n a n t
 o n e n t u r i n t a m o n u r g i o n i s b i d a m p u l g a m
 g i n n a n e t . f l o u n p u e n t f a n f e t r a m i o n s
 e n t q u a p a n e n t u r i n t a m i f f o a c a n e n t d e
 r a i n g a n t u n i l a m i f f i u e n t i r e . f o m a n t
 q d i n o i e n d e l m o t e r e n f p m i n u r f a c i e n t i
 f p a r a d i m u r . r e s f o m a l a m i n u e n t i . P l a n
 t a n e n t a u d i d s p a r a d i s i u o l u p a n t a p m
 a n o m e q u e p o n u r h o i e n q u e f o m a n t . p o n
 e n t b i d s . d e h u m o d e u g n i r i n t e i m e d i o
 p a r a d i s . l y n n i q . f e t e b o m i m a l i . f i r f l u m i u
 a g n e d e b a n d e l a o u o l u p a n t i r a d i n g a n d i
 p a r a d i s i q u i u i d o d u d a n t u r a q u a t a p a r a .
 d i o n u n p h o m i e q u e n a n t o m n e d i a
 e n d a n t i n a f a c i e n t a n t i . a n t i n t f e o p t i
 m a l i . I n m u e n t u r a b e l l a f p e r i n a p t o n i
 c h u m i r a n i f o b f l u m i e s o n i p e e t q u e n
 a n t o n u m e t h o p e . f l o u n e r o i n f i f u m i
 o g n i . f p e u a d e r a t a f p e r i o . f l u m i d i c t u r
 i p e e t e n t a n t e l . T a l e r q d i s d e h o i e n p o f i
 r e n a m i n p a r a d i s i o l u p a n t i r o p a n e n t u r
 u r e n t a d u r e e i p e c p r i q . e t d i c t u r . f y o n l y
 u o p a r a d i s i c o m e d . d e l i g n o f a c i e b o m i m a l i
 n e c o m e d a t . I n q u a n t i q . n d u e c o m e d i t e c o
 m o r e m o u e n t i r . d u r q u o q d s . f l o n e b o m i
 h o i e n d e f o u . f a c i e n t a d a n t o n i f u m i f u i
 f o m a n t q d i s d e h u m o a n t i n t a b e r e i n n a
 u e r f i u o l a t t i l u c e l i a d b i d u r e a a d a n t u r
 u i d e r q u o u o c m e t a . O n e n u o c m e t a d a m
 a l i m u e n t i r i n u e n t i e t . a p p l i a n t q d s .
 n o b i . f u n t a m d a a l a m a r u m i f a u o l a n t i a
 c e l i i b e l l a t e f e t r a n e o f i m u n t a n t a b
 a d u r e . f a n t e l . f a n t e f i r q d i s d e f o p e
 m a d a n t . C u p o b d o m i f f e r i n t a n t u n d e d s
 t i f e t r e p l e n t a n t p e a e t e r e d i a n t u r d
 s . c o f t a m q u i n t a n t d e a d a m i n u l t e n t a d
 d u r e e a m a d a m . d i c t a d a m . I n e n t e o s
 e t o f f i b i m e t i n a n o d e a n t o m e a . h o c u o c a
 b r u t u r a g o q u i d e n u n t a l . q u i o b e d
 r e l u n t e h o m o p r e m f u m i m e m f u a i n d b
 d i r i n o u f u e e t e t e d u o m a n t e m a l u r
 a l i n t q u i d s a d a m . f i u r o e i f i a n t e r
 e d a n t . b o d e r f e p e n t e n t a l l u d o r e l i c t i
 a n t a n t e t e q u e f e r e t d i c t d s . i d i a d m u
 h e r e m . A l i a p e c p r i u o b s e n t a c o m e d e n t
 d e o l i g n o p a r a d i s i . C u n x o d i m a l i . d e f a c
 i u l i g n a n t q u e f i r i n p a r a d i s i n e f a m . d e f e
 u r t u i n l i g n i q u i n d i o p a r a d i s i p e c p r i u o b
 d e u c o m e d a n t i n e m o n e n t u r a n t a l f u r
 p e n t a d m i l l e m . f e o f f u i n a n t m o r t u m i n i .
 p e r e u i d s q u o d i q u o c i p d e c o m e d e n t q
 o a p e n t u r o e l u r i n e n t e n t d u f a c i e n t i
 b o m i m a l i . a d a n t g r u m i t q d b o m i e t i g n i
 a d u c t o n d i i p u l d i n i o f f i r a p e d i n q d e c t a
 b i d e . i n t e r d e n t u r i n t i c o m e d i t a d u r q u i
 r o f u o . q u i c o m e d i t a p n f a n o n i a n t b o f f i
 e t u p a g n o u l t e r e t e u d o c o m e d i t f o l i a
 f u a n t i f e r e t a p p r o m a n t i c i a n d f e n t u
 o c u d i n d e r a n d i l a m i p a r a d i s i a d u r a
 p m e n d i e m a b f o m d i r e a d a m r u n o e i a
 f a n t d i n d e m e d i o l i g n i p a r a d i s i . V o c a m u r
 q d i s d e a d a m i d u r e n . v o n e l q u a n t

80. GILLES OF ROME [*Aegidius Romanus.*]

DE REGIMINE PRINCIPUM CUM TABULA EDITA A
FRATRE JOHANNE DE DRAYTON. Together with:
ARISTOTELIS SECRETA SECRETORUM — EJUSDEM DE
POMO TRACTATUS.

Latin manuscript on 203 leaves of vellum; double columns.
Some ornamental capitals in blue and red; headings to chapters
in red.

Folio. *Original oak boards, covered with brown russia
leather.*

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

A rare specimen, written by English scribes. The *Tabula* to the
Aegidius by the London Augustinian Friar, John Drayton, is probably unique.
No other work by this author is known, and the present manuscript is in
all probability the identical one mentioned by Tanner as formerly in the
possession of Sion Monastery.

There is an autograph inscription on the fly-leaf: "*Liber Johannis
Humfrey,*" in a fifteenth-century hand.

81. CANON LAW.

JURIS CANONICI TRACTATUS ELEGANTER ORDINATUS ET PER QUATUOR LIBROS APTE COMPLETUS. CUM COMMENTARIO BREVI EXPLICATUS; ET INDICE.

Fine Latin manuscript by an English scribe in small Gothic letter with commentary in more minute characters, written on 316 leaves of thin vellum; double columns. Four illuminated capitals and pen decoration in blue and red; rubricated chapter-headings.

Small 4to. *Old calf with gilt arms of Sir Edward Dering stamped on sides.*

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£175

A charming specimen of English Gothic writing, embellished by an illuminated capital at the beginning of each "book," and numerous smaller initial letters in red or blue decorated with calligraphic scrolls in contrasting blue or red.

The books are entitled: 1. *De Simonia.* 2. *De Homicidio.* 3. *De qualitate Ordinandorum.* 4. *Summa de Matrimonio.*

In ut ait
 Jeronimus
 scda post naufragi
 am tabula e' culpa
 simplr confecti ne spica multum
 p'dam tabulam subingi edgati ali
 qu' naufragates. Ego uim'is' si ordi
 no potior: inuini' imo iust' seru'
 ad honore' dñi nri ihu xpi i gl'ose uir
 ginit' nris eius i beate Katerine
 p'sente sumula ex diu'sis auctorita
 tibz i uatoz: meoz dñs diligenti
 dio q'ntam ut si qñ fides ordinat
 m' ut alij auct' iudiciu' aiaz i foro
 p'mali forl'm dubitauer' p'pi'
 g'aciu' tam in conatu qñ i iudici
 is q'ones m'it' i casus uarios dis
 tinct' ac p'p'os ualuer' enodare.
 Hoc aut' nō p'sumēs de uiribz p'p'
 acceptam q' nulle sit p'serim cū
 nec uelle nec uolle i'om'is' spem
 figent' corat' in bono obedie atq'
 in sūma clemēcia saluatoris q' facit
 mirabilia magna solus. Diliguit
 ergo per tres p'ctas i quibz p'ma
 agit' de amonibz q' p'ncipal' et
 directe r'f'it' in deum. In scda
 de his que in p'ximū. In t'cia de
 ministerio irregulartus i ure
 gularitatibz et impedimentis
 ordinandozū dispensationibz
 purgationibz sententiis pe
 nitentiis et remissionibz. Quo
 dus agendi est talis. In singu
 lis p'rticulis p'remittuntur
 rubricę ad ipsas p'rticulas p
 tinentes. In qualibet rubrica
 tractatur: primo de materia
 rubricę p'out' plenius q' pla
 nu' potui ponendo utilia et
 necessaria i uttando sup'flua.
 secundo ponuntur dubie q'o

nes et casus. Tercio subiungit
 tur notule iuris ad rubricę ma
 tuum spectantes. Non ambigui
 am. set uerum i certam senten
 tiam conuenient

Voniam ait
 Jeronimus. de pe. dñc. ij.
 scda tabula tabula hie
 dicitur baptisimus uel pe
 nitentia. quia sicut nauis nauis fuit
 ta adherendo aliam tabule euadit
 maris periculu. ita homo p'p' h' mun
 di euadit per baptisimū uel penitē
 tiam. Prima autem tabula appellat'
 baptisimus cuius sanctitas si fuerit
 amissa per p'ccm n' redit remedium
 nisi p' p'nam que est scda tabula ad
 euadendu' p'cc' naufragium. Simplr
 i. si p'ior cōsultat'us. Naufragantes
 i. naufragium p'cc' p'cc'os. aliquid
 uel aliunde i. ex p'p'is p'cc'is q' sunt
 alia a p'cc'o erroris iudiceti confesso
 ris. Inuictus luce. xvj. Katerine. De
 ista uirgine mentionem fiat spe
 cialiter forte p'pter deuotionem
 quam habebat ad eam. Foro forum
 neutrititer dicitur rerum uen'a
 lium. Forus masculine causati e'
 de uerborum sig. Forus est exer
 cendarum rerum licum locus.
Exercitium i. frequentem usum
 non per fundorum inspectōnem.
 uelle nec uolle q' rep'laris erat ma
 gister. Diliguit suple h' sumula
 ut hoc op'. Notule iuris ad dñm i
 summa s'lo r'c. Nō ambigua floquit'
 ibi de canonibus scripturis.

tenentes. Vñ lector in p
 cor esto ueniosus i affm m'ell
 considerans lingua coram non
 mordens uelut soli deo attrahat
 i si qua tibi minus utilia p'p'

82. BIBLE.

BIBLIA SACRA.

Latin manuscript of the Bible from Genesis to the Acts of the Apostles, written in a minute Gothic hand on 368 leaves of vellum; double columns of 56 lines. Larger initials painted in two colours on pen-drawn backgrounds with marginal elaborations, smaller initials in red and blue alternately on pen-drawn backgrounds. Headlines and chapter-numbers in red and blue. At the end of the book is a glossary of the Hebrew names, and some additional glosses in a later hand.

Royal 8vo. *Wooden boards covered with stamped leather, two clasps, by Bedford.*

[*France, Late XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£125

From the library of Belton House, and with the book-plate of Gilbert Burnet, Bishop of Salisbury and Chancellor of the Order of the Garter.

83. CASSIAN (JOHN), *Ascetic writer of Southern Gaul (died about 435).*

DECEM COLLATIONES SANCTORUM PATRUM IN
EGIPTO COMMORANTIUM.

Latin manuscript written in a Gothic script on 132 leaves of vellum; double columns of 28 lines. With 11 historiated initials, painted in gold, silver, red, blue, and green, with miniatures of the Fathers and marginal ornamentation of formal leaves and flowers the length of the page. Smaller initials in red and blue alternately on pen-drawn grounds of contrasting colour. Chapter-headings rubricated.

12mo. *Brown morocco blind-stamped in floral design, g. e., by Thibaron.*

[*France, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£125

A manuscript of quite unusual charm; beautifully written on thin vellum in early fourteenth-century Gothic script, probably by a French scribe.

The gilding (which is so often damaged in mediaeval miniatures) is in perfect condition in this manuscript.

84. BIBLE.

BIBLIA SACRA LATINA, VERSIO VULGATA, CUM
PROLOGO S. HIERONYMI.

Latin manuscript clearly written by an English scribe in Gothic letters on 342 leaves of thin vellum; double columns, 53 lines, rubricated. With hundreds of initial letters painted in red and blue, many initials having elongations and pen ornaments.

Folio. *Old calf.*

[*England XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£125

The manuscript contains the whole of the books of the Old Testament and in addition the Book of Macchabees.

The manuscript was formerly in the Library of Ravensworth Castle.

The manuscript is especially valuable for the three different versions of the Latin Psalter by St. Jerome, which appear side by side (see illustration). They are respectively I The "Roman Psalter," II The "Gallican Psalter," and III The Latin translation from the Hebrew Text with Origen's Hexapla and other ancient versions, completed at Bethlehem. This version is of especial value in the study of the Psalter as giving the opinion of the best Biblical Scholar of ancient times on the original Text.

85. HISTORIA DE LOS REYES DE SICILIA.

Catalan manuscript written in a small, clear Gothic book-hand on 116 leaves of paper, 25 long lines to a full page; chapter-headings rubricated.

Small folio. *Vellum*.

[*Catalonia, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£85

An extremely interesting mediaeval codex relating the history of the kingdom of Sicily, up to the year 1346. The writing is of the period of the events related in the later chapters, which are more fully—and probably contemporaneously—narrated. The earlier chapters, which are very brief, refer to the Norman Conquest of Sicily (XIIth century), and have obviously been derived from other records. The later chapters seem to be the original composition of the historian, who may have been the actual writer of the manuscript.

This manuscript lacks the title, and leaves ii, iii, and vi.

There is an inscription on the last page, recording the name “Simon Merles, Lord of Merles,” who was probably the original owner of the book.

apud florentinū i capinara en lo mes dia e indiano deffus d'us. Si tan
del imperi nre. xxvij. e d' regne de jerusalem. xxviij. e d' regne
de sialia. l.j.

De la mort d' dit Empereador ffederich.

o qual repamer d' dit Empador ffederich fet m' co
damut es esreir lo dit empador passa destruida en lo
lech e' ann deffus d'us en lo repamer d' la mort d' qual
es fet. j. epitaphi d' la tenor. seguer.

Qui mare qui terras populos et regna subegit.
Cesarem nomen subito mors impia fecit.
Iustitiae lumen hic ueri norma legum
Virtutis lumen facit hic diademata regum.
Sic facit ut crems ffederico in orbe situs
Quem lapis hic arcat au paruit undiq' mudo
Annis quillenis bis centū pentag' demis
Quasi mendico decessit hic ffedericus.

De la rebellio de Napolis e dalsus lochs de Sialia.

Or lo dit Empador ls autars de napolis e d' ore
ana la vila de Castre Johan e' alsuns altres lochs
d' la vall de Gemye d' la isla de sialia rebellaren contre
Corral fill e' heren d' dit Empador ffederich e' tenyense per
la esgleia Romanica.

88. RAIMUNDUS DE PENNAFORTI.

SUMMA RAIMUNDI.

Latin manuscript written in a neat Gothic hand on 213 leaves of vellum, 30 lines to a page, with rubrications and initials in red and blue, with pen-work flourishes.

Royal 8vo. *Vellum*.

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£42

At the end is a brief of Thomas Bek, who was Bishop of Lincoln in 1340. The brief is dated from Lyons, 1345.

Thomas Bek, born in 1282, was the youngest of the three sons of Walter Bek of Luceby, constable of Lincoln Castle, descendant of that Walter Bek who came over with William the Conqueror, called in the Great Survey "*Walter Flandrensis*." On the death of Bishop Burghersh in December, 1340, he succeeded to the Bishopric of Lincoln, being then at the Papal Court at Avignon. Though the royal assent was given to his election on March 1, 1341, his consecration was delayed by the Pope till the next year, when it took place at Avignon, Sunday, July 7, 1342, at the same time with Archbishop Zouche of York. His episcopate lasted only five years. (See *Dictionary of National Biography*, Vol. IV.)

Ioniam ut ait ierō: scda p̄ naufragiū tabula est
 culpam simpli q̄tū: ne impia minuitat pie
 dam tablam subingi otingat alii naufragantes:
 ego ramād ff ordmū pdicatorū mmm? imo in
 ual' sunt ad honorem dō nri ihu x̄i et gloriose ugnit matthei
 et be katine p̄sentem sumulam ex diuāt actoratibz et ma
 ior uitor dās diligenti studio compilauit. ut si q̄i fēt ord
 nri. Valū d̄ iudm aīay i foro p̄uili forsitā dubitāūnt:
 p̄ ip̄i exatū tam i q̄lūt qm i iudicat q̄onet mīat et cal'
 uariot ac diffiales ac p̄plexot ualeant enodare. h̄ a non
 p̄sumēt de uiribz ip̄it acceptauit q̄ nllē sūt p̄sertim cū
 n̄ uelle n̄ nolle hēam: s̄ spem figent totali i bono obedie at
 i s̄tima clemēcia saluatoris q̄ facit mirabilia magna solut.
 Distingr̄ q̄ p̄ act p̄uulat. In q̄z p̄ma agitur
 de cūmibz q̄ p̄ncipali et diuēte q̄ntant in dīm. In scda de
 hūi q̄ m̄ p̄m in t̄ia de minūte r̄ribz et uiribz et impedimētū
 ordmātorū dispensatōnibz p̄gatorūb̄. s̄mūt p̄mūt et remūt
 s̄ionibz. Mōdū agendi: tal' in singul' p̄uul' p̄mūt r̄u
 tōe ad q̄at p̄uulat p̄mēt in q̄b r̄ulūa t̄at p̄mo de m̄
 r̄ulūe p̄ uic plani et plenū p̄uū p̄nendo utilia et nōa r̄u
 tando sup̄flua. s̄ad p̄mūt onbre q̄onet et calut. Etio sub
 uingunt nouile uirū ad r̄ubōe māuam t̄p̄antet si am
 biguū. s̄ uiam et t̄iam s̄uam q̄mentes. vñ lētor in p̄cor
 esto beniuolūt et affcū mēū q̄lūant h̄ng t̄p̄atata n̄ mōe
 deat uirūa soli dō attribuat et si q̄ t̄ m̄ū utilia ul' p̄s in
 utilia uidebunt. dicat p̄ libz nido s̄i. p̄ce si m̄llige. l̄ a
 me p̄t p̄p̄tiam inferta cogitant. car' t̄ena corrīgat et e
 m̄des. e symoma. De plati uicet suat s̄b annuocentu
 gcedant. De magit et ne ad exagant p̄licē d̄cendi. De
 iudēt et tarracētū et pagant et cor' s̄iut. e hēatit t̄tane

89. COLLECTION OF THEOLOGICAL TREATISES AND SERMONS.

Latin manuscript on 107 leaves of paper, written in a clear, neat Italian hand in the latter half of the XIVth century, double columns. Initials, paragraph-marks and underlines in red.

8vo. *Bound in contemporary wooden boards, covered with vellum, with contents written on lower cover of binding.*

[Italy, 1360 A.D. circa.]

(SEE ILLUSTRATION OPPOSITE.)

£42

PROVENANCE: On inside of upper cover is the following contemporary inscription: "*Istum librum habeo mutuo a custode qui fuit frater Andrutij.*" Above this is a prescription against "*Vitium arenularum*" (stone affection). On fly-leaf another contemporary inscription: "*Deputatus ad usum fratris Nicolutii Vingnutii de Fabriano.*" In a 19th century hand: "*Conventus S. Francisci Serrae E. Quirici.*" (Province of Ancona, South Italy), and the number "181."

CONTENTS:

- Fol. 1a: Beda super Canticam.
- Fol. 2a: Gregorius in prologo Moraliū.
- Fol. 3-4a: Unidentified verses.
- Fol. 4b-5: Index to Sermons in red and black.
- Fol. 6, blank.
- Fol. 7-25a: Expositio Remigii super Matthaëum.
- Fol. 25a-30a: Beati Augustini Liber de Nativitate et de Passione Christi et de Virgine Mariae.
- Fol. 31-87a: Sermones varii, including "sermo pro Beato Francisco," ff. 73-74, and another, "De Beato Francisco," fol. 80.
- Fol. 87b: Quaedam dicta Boetij; excerpta de libro de consolatione philosophiae.
- Fol. 105a: Explicit liber quintus Boetij de consolatione philosophie.

Redo sup cantica.

Sanguis distillans labia via sponsa. mel
et lac sub lingua tua.

Sanguis mel incerta est. et in incerta spiritualis
diuinorum eloquiorum sensus in incerta. Di
stillat sanguis cum plus habet mellis quam ca
piat terra et. Sic est sancta scriptura quod breui
usculo continet. ubi multiplex pagina in
pletur. Labia sponse sunt decorem. i. quibus
distillat sanguis mellis. cum subdus suis
multa exponit de scripturis. et lac et lac
sub lingua et. In lacte cruciatu puerulorum.
In lacte in melle doctrina que perfectioribus
operatur designatur. Aut apostolus de lacte facti
estis quibus lacte opus sit non solidum cibo. De
melle aut psalms. et in melleis comedere quod suf
ficiat et. Habet sub lingua mel et lac. cum
recte distillat que puerulis que puerulis
que maioribus sunt tradenda. In lingua hic
cum ea cum modo operatur. Ier. i. eod.

De adimpli
et illorum fac
et

De pterea quid factu sit distamus.

Per moralitatem quid faciem sit agnam.
Per allegoriam sacramenta et pcedentia reu
lig. 10. punitur intelligimus. Per ana
logiam manifestat de per ea que facta sunt in
collecta aspiciamus. In primo fides erudit.
In secundo opus instruit. In tertio ratio
excitatur. In quarto celestium stephano inchoat.
Cres in sermone quodam.

Excedit quidem dilectissimi multumque superem
uer huius eloquii facultatem diuini operis ma
gnitudo.

Magna mea et admiratio dei qui nobis
magnis tantis beneficiis prestare non desinit.
In eterna aut beneficia nobis ab ipso collata
est. huius facit scriptura. que in tenebris
huius uite est. namque admodum lucet ut ui
torum foueas et laqueos auerant. ps. luce
na pedibus meis ubi tui et lumen seminis
mei. ps. lxx. et ardenti lucerna est et lux
lux mea uite et in crepato discipline.

Lux etiam nobis et uita scilicet que tota est lu
minosa. ps. illuminas tu mirabilis a mo
tibus etiam. Montes et sunt sancti in gratia optima
ti. aquis illuminant in pluvie lumine. 6.
ubique mirabilis et ex. De benigne erant
et. Cui uite in clauis erant illustrat et.

Leg. ex. 28. q. fecit moyses labium eneu cum
basi sua de speculis mulierum. Labium hoc erant in
uatorum in quo sacerdos lauabat manus et pedes
in eis sunt erant in tabernaculo. In eis sunt
erant operis erant specula ut uidere posset ut
et facie ut inuestiret aliquid sordis essent. Labium
istud sunt sancta scriptura in qua nos operatur
abluere per opus et afflictionis purgat in gradum
in tabernaculo patris celestis. In eis aut apostolus
jo. xv. sanguis mundi estis per spiritum que locutus
sit nobis. De aut eneu per similitudinem et imo
biles. uirtute quia pmanet in eternum. In ps. xii.
labium uirtutis finis et in perpetuum. luc. 2. dicitur
et huius transibit et. Rursus huius labium sunt angelus si
dei qui in fundamentum sunt facit et scriptura. In
hab. xj. fides est substantia sperantia re. Et specula
mulierum sunt et scilicet qui nos generant et edu
cant in fide et operibus bonis. In ps. vi. 2.
In eis est tu per cuius ipse nos generat.

Duo sunt necessaria uultus fidei. 2. gemitio et
adimplens uoluntatem diuine. Quidam namque
qui fuit et non facit ut licet in. Thymotheus
punitur. Quidam de aut luc. xij. dicitur facit uolu
tatem dei sui et non facit. uapulet multas plagas.
Iac. iij. dicitur bonum facere et non facit et per et ille.
Quidam nesciunt et non faciunt ut simplices et
a. huius minus punitur. Quidam de aut. dicitur
nesciunt et non facit ut uapulet paucis. Dignabitur
in. quia sicut ait ap. i. cor. xij. dicitur.
ignorat ignorabit. Quidam alij sunt qui
affectum nesciunt. Quidam de aut. uenit ad audien
das labia dei. putat se per hoc laui punitur.
qui non ut simpliciter nesciunt. sicut et scriptura. gra
uissime punitur de quibus iob. xxiij. in facit
rebellis lumen. ps. Aluit intelligit ut benigne
jo. Quidam ubi de audire dissimulat. perque se
psalms. quia natus per dei merita inobediens.
iudicatur. In libere dicitur audire et imple
uoluntatem dei qui magne remunerationis est
sicut ipse dicit. mat. xij. ut. Quidam facit uolu
tatem per magis ipse meus si et per et mat. est.

90. SAINT BERNARD OF CLAIRVAUX.

OPERA.

Latin manuscript of the 14th century in several hands in small, neat character on 123 leaves of vellum, 28-38 long lines to a full page. Initial letters carefully painted in red or green. Chapter-headings in red.

8vo. *Diced calf (rebacked).*

[*England, XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£35

From the Library of John Kemp (1380?-1454), Lord Chancellor of England and Archbishop successively of York and Canterbury. At the end of a twenty-page table, compiled at the beginning by a fifteenth century hand, is the following inscription in the same (?) handwriting:—

“Domino Johanne permissione divina (?) Sancti Balbine presbitero cardinali Eboracensis Archiepiscopo anglie primato et apostolice sedis legato.”

This inscription cannot have been written later than 1452, for in that year Kemp was translated from the See of York to Canterbury.

John Kemp, a thoroughly political ecclesiastic, played an important part in the governing of England during the reign of Henry VI, whose Lord Chancellor he was for two periods. Briefly, he supported peace with France; but was prevented by his instructions from effecting anything at the Congress of Arras, 1432, or at the Calais conferences in 1439; supported Henry VI's marriage with Margaret of Anjou; broke up the Kentish rebellion headed by Jack Cade by temporary concessions; resisted the Yorkists until his death.

In the inventory made at Kemp's death (1454) of his goods at Lambeth, his books were valued as follows:—

	£	s.	d.
Libri pro capella	xcviii	xvii	viii
Libri Theologie, Juris Canonici, Civilis, cum aliis libris	cclxiii	xviii	x

1

91. COPTIC KATAMEROS, OR LECTIONARY.

Sixteen leaves of a Coptic Lectionary written upon paper in red and black, containing some decorative letters and ornamentation in red, black, and yellow.

The original hand is almost exactly like that of a Coptic manuscript in the Bibliothèque Nationale at Paris, dated 1360 A.D.

It has been repaired and restored in places by a later custodian, probably early in the eighteenth century.

Preserved in lettered buckram case.

[*Egypt, 1360 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£95

The first page contains genealogy of Luke iii, 24-38.

Second page contains extract from 72nd Psalm.

The remaining leaves comprise readings from the following books:—

Epistle Hebrews; 2 Epistle of St. Peter; Book of Acts; Psalm ii.; Gospel of Matthew. (*Rubric to the effect that these are lessons for the 3rd of Koiak, i.e., December. Same rubric in Arabic.*)

Gospel Matthew; Morning Psalm; Matthew; Galatians; Epistle of St. John; Book of Acts; Psalm; Gospel John; Matthew; Morning Psalm 72.

A well known French Antiquary writes of this as follows:—

“Coptic manuscripts, as is well known, have been dispersed, a little in every country, and often the same manuscript has been divided into several portions which are to-day scattered to the four quarters of the globe. It would be useful to know the whereabouts of these different fragments as one could reconstruct from them the primitive codex. The two fragments of the present exhibit belonging to Mr. Offord are of considerable importance, the principal one being a portion of a magnificent Lectionary or Katameros. It is common knowledge that the Lectionary is a Liturgical book containing passages from the Holy Scriptures of which a portion had to be read daily in the churches. It follows, therefore, that all the readings for the same day follow one another in the pages. The present fragment is on Oriental paper of the fourteenth century the same as that of a manuscript in the Bibliothèque Nationale in Paris and it is practically certain that the two manuscripts are by the same hand. The fragment contains fourteen numbered leaves, 141-154, plus two leaves in another handwriting (not numbered) which apparently had been added afterwards to complete what is missing.”

From the collection of Joseph Offord.

Ο ΤΩΡΙΟ ΧΕΛΟΝΙ ΣΕΝΒΕΛ ΖΕΟΥΤΑ ΤΡΙΟΤ
 ΝΗΙΛΔΕΜΩΠΕ ΒΟΛ ΤΕΚΕΤΕΝ ΨΗ
 ΡΙΑΤΡΙΤΟΤΕ ΒΟΛ ΣΕΝΝΙΜ ΕΒΕ
 ΨΑΤΙΘΩΟΤΕ ΤΕΡΡΕΥ ΤΡΑΠΕΡΩΤΕ
 ΙΟ ΧΕΛΗΕΠΟΤ ΠΑΙΤΕΣ ΤΑΝΙΟΚ Τ
 ΡΙΟΤΙ ΝΗΙΛΔΕΜΩΠΕ ΒΟΛ ΖΑΡΔΑ
 ΨΑΤΕΡΩΤΕ ΝΗΙΛΔΕΜΕΤΟ ΤΡΟΠΙΤΕ
 ΤΑ

ملوك الله

ΨΑΡΠ ΨΑΛ ΜΟΥ ΟΔ
 ΤΕΟΨΑΨΤΑΙ ΜΟΥ ΤΗΡΟΤΙ ΧΕΠΙΟΥ
 ΡΩΟΤ ΤΗΡΟΤΙ ΤΕΠΚΑΤΙ ΠΙΕΠΟΤ
 ΤΗΡΟΤΕ ΤΕΡΒΩΙΚΑΤΙ ΤΕΨΕΜΟΥ
 ΤΑ ΧΕΠΚΑΤΙ ΤΗΡΨΕΒΟΛ ΣΕΝΝΟΥ
 ΩΟΥ

ΕΤΑΓΓΙΝΙ ΔΙΣΤΑΜΤΟΙ ΙΣΤΑ
 ΤΑΨΘΩΟΥ ΤΑΞΕΤΙΑ
 ΝΑΝΙΕΨΑΡΙΣΕΡΕ ΨΕΨΜΟΤΙ
 ΧΗΝΣ ΧΕΟΤΙΕ ΤΕΤΕΝΜΕΤΙΕΡΟΥ
 ΕΒΕΠΧΕΨΑΨΗΡΗΝΙΜ
 ΠΕΧΩΟΤΙ ΨΑΨΗΡΗΝΙΔΕ
 ΠΕΧΑΨΩΟΤΙ ΧΗΝΣ ΧΕΨΩΟ
 ΔΑΤΕ ΣΕΝΝΙΠΝΑΨΜΟΥ ΤΡΕ
 ΧΕΠΑΨΕΨΑΨΩΜΟΥ

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Latin manuscript on 353 leaves of vellum beautifully written in a small neat Gothic hand; double columns. Six illuminated initials in gold and colours with marginal extensions forming borders, smaller initials in blue and red with calligraphic ornamentation; chapter-headings rubricated.

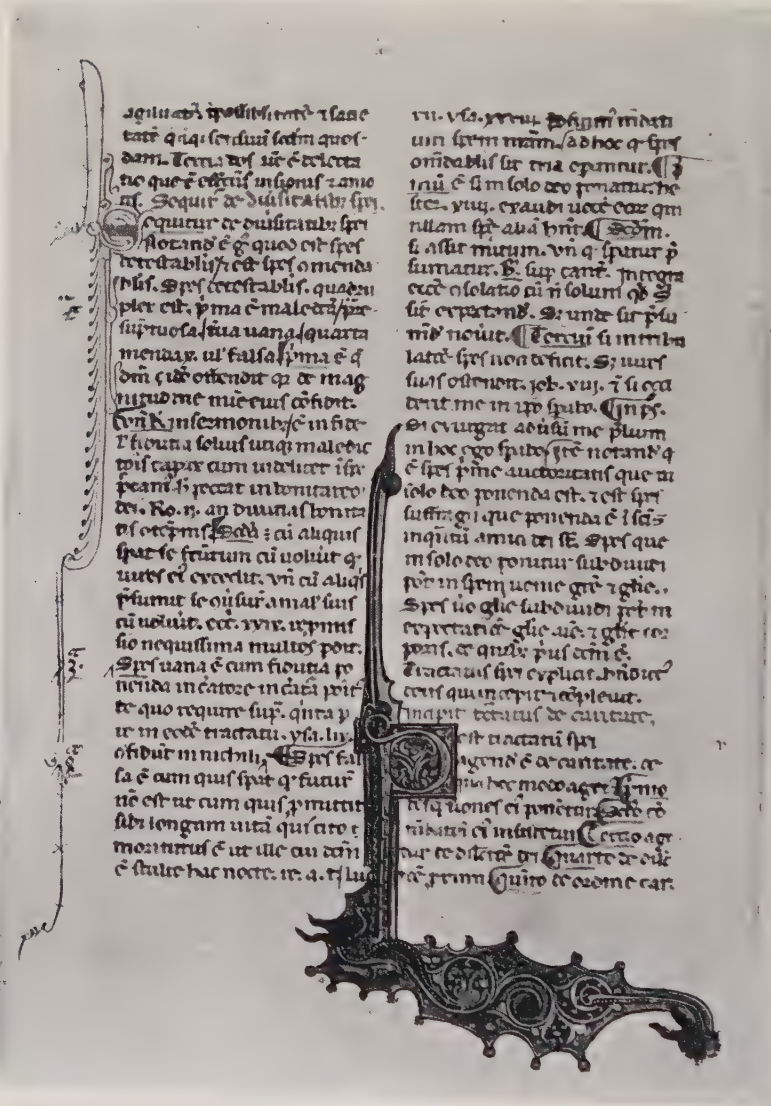
Small 8vo. *Wooden boards covered in calf.*

[*France, XIVth Century.*]

(SEE ILLUSTRATION BELOW.)

£45

A charming little manuscript, from the Celestine Library in Paris.



1 page, folio. *With small portion of seal.*

[Saragossa, 20th September, 1367 A.D.]

(SEE ILLUSTRATION BELOW.)

£21

A very interesting historical proclamation, in which the king states that in view of the urgent need to defend all cities and towns in Aragon, on account of the war then in progress between himself and King Pedro of Castile, he requests the judicial authorities of Saragossa to repudiate any concessions made to the citizens to build any house adjacent to the city walls; and to forbid the erection of such buildings, under penalty of a fine.

[illegible][illegible]

Diagrama de un átomo de hidrógeno con un electrón en la órbita K. El núcleo está en el centro, rodeado por una única órbita circular (K) que contiene un electrón. El texto a la derecha dice: "El átomo de hidrógeno tiene un electrón en la órbita K".



93. PAULUS DE VENETIIS.

SUMMULE NATURALIUM.

Latin manuscript on pharmacopoeia and natural philosophy, written in black semi-Gothic script with red capitals and periods; double columns on 171 leaves of thick paper. With decorative border in red and black, large initial letter P, and at foot of title-page, a circle containing a device of the Sacred Heart.

Folio. *Interesting black morocco binding blind stamped in a mediaeval design of conventional roses on sides.*

Dated at end 1373 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£125

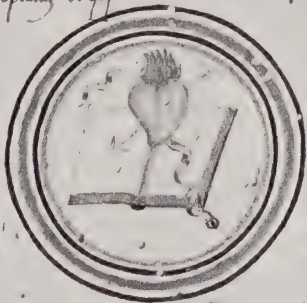
The above work contains interesting sections on:—

1. Astrology.
2. Grains and the mixing of ointments.
3. The influence of the stars on the organic moisture of the human body.
4. Receipt for special wine to be drunk during Lent.

It is interesting to note that this work was first published at Ratisbon in 1476 (Hain No. 12516), over a hundred years after the manuscript had been penned according to the Colophon by Fr. Petrus de Sto. Amore (presumably a fellow Augustinian of Paul of Venice).

That the philosophy which absorbed the attention of Aristotle was congenial to Paul, is shown by the fact that this manuscript, which comprises astrology and discourses on the more philosophical aspect of physics, was written some years before his commentaries on Aristotle earned for him the contemporary sobriquet of "The most brilliant prince of philosophers."

Et hoc opusculum foret in iudiciis piis yhu
coram eo abolere & iudicium meum ad
hæc.

[illegible][illegible]

94. JOHN I, *King of Castile* (1379-1390), AND QUEEN LEONOR.

MANUSCRIPT CHARTER (PRIVILEGIO RODADO)
GIVEN BY KING JOHN I OF CASTILE, AND HIS QUEEN
LEONOR, AND SIGNED BY KING HENRY, CONFIRMING
A GRANT MADE BY KING FERDINAND IN 1300.

With a cross for the royal signature, surrounded by the inscription "*Signo del Rei Don Enrique*," and by the confirmation of El Conde Don Sancho Alvares y Don Alvar Garcia e Alborno, in concentric circles, and attested by various members of the royal family, nobles, bishops, the Archbishop of Toledo, and legal officials.

Written in Spanish on vellum, with painted circular Coat-of-Arms.

1 page, large folio. *With leaded seal.*

Dated at Burgos, 25th August, Era of 1417 (A.D. 1379).

(SEE ILLUSTRATION OPPOSITE.)

£42

By this charter, John I of Castile confirms the settlement of the estate of Peñaranda (granted to Fernan Ruys de Amaya in 1300) in favour of Amaya's great-grandson, Juan Gonzalez de Avellanedo.

[illegible][illegible][illegible][illegible]

To the same person as above
 To the same person as above

1. The first part of the paper is a list of the names of the persons who have been elected to the office of the President of the United States, and the names of the persons who have been elected to the office of the Vice President of the United States.

95. RICHARD II, *King of England* (1377-1399).

DOCUMENT IN LATIN OF THIS REIGN, WRITTEN
ON VELLUM, WITH FIVE SMALL SEALS ATTACHED.

1 page, narrow oblong 4to.

Dated the eighth regnal year of Richard II, 16th June
[1385.]

(SEE ILLUSTRATION OPPOSITE.)

£10 10S

A grant between Galfridus Michell and Robert Muskham.

96. ANTIPHONARIUM AND OFFICES.

Manuscript on 113 leaves of vellum, 15-18 lines per page (or 5 four-line staves with text), late 14th century.

With 20 fine small miniatures, and one large miniature in gold and colours, probably by Simone Martini.

Small 8vo. 15th century Italian blind-tooled leather over wooden boards, 4 bosses.

[Siena, Late XIVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£500

DECORATION: Twenty-one fine miniatures in colour on gold background, as follows:

- Fol. 3: *Presentation in the Temple*. Left, Joseph in red; Virgin in blue. Jesus in arms of Simeon in red. Right, Anne in grey with purse. Altar in background.
- Fol. 3b: *Purification*. Virgin in blue, with Anne and another figure in background, left, walking toward High Priest in red on right; standing behind curtained altar.
- Fol. 8b: *Entry into Jerusalem*. Jesus riding on ass (in scarlet and grey) on left, with flowers in red, grey, blue. On right child throwing blue tunic on ground; woman in red with child, holding palm; other figures with palms. Hills, tree, towers and gate in background.
- Fol. 17: *Jesus washing disciples' feet*. Left, Jesus, in grey, washing foot of Peter (in red and grey); five other disciples shown in scarlet, blue, grey, etc., cupboard with ewer.
- Fol. 25b: *Office for Good Friday*. Two priests and deacon singing. Left, deacon with vestments (blue, red, etc.), holding book and double cross; right, priests in red, blue, grey; altar in centre.

DECORATIONS:

- Fol. 29: *The Resurrection*. Jesus in blue and red, with flag, rising. Two guards in blue asleep.
- Fol. 31b: *The Ascension*. Jesus with two angels above. Disciples kneeling below.
- Fol. 35b: *The Assumption of the Virgin*. Jesus with soul of Virgin in mandorla above. Apostles and disciples round dead body of Virgin (in blue) on bier below.

de cruce depositus i brachijs tue sãssie
 matris ut pie creditur reclinatus iusti-
 cia aiã mōis tue gladius pñsibar
 Quia in sepulchro reclusus triduo qui
 euisti & in limbo gloriã victoriã esse
 disti. concede ut beneficio tue mortis
 deuans hostibz ab instantibz malis et
 amore ppetua libem. Q. iii. Vñs.



- Fol. 41b: *Jeremiah*. In grey mantle and blue, kneeling in desert.
- Fol. 47b: *Benediction of the wax*. Priest in grey left before lectern; lighted candle in middle. Right, Altar. Background, building and three lamps.
- Fol. 64: Dead body (bearded) in blue covered with red, on scarlet pillow on bed. Priest in scarlet cape reading office. Left, monk in priest's robes.
- Fol. 84: *Nativity*. Mary in blue. Joseph (left) in red, sitting on ground. Child beside Mary; two angels above; top, right, a shepherd.
- Fol. 89: *Baptism of Jesus*. Jesus naked, in Jordan; Spirit descending. Left, John the Baptist in red and grey. Right, two saints watching from the bank.
- Fol. 96: *The Kiss of Judas*. Judas in blue, and lake, kissing Jesus, in red and grey. Four standing figures, left, at bottom, Peter cutting off Malchus's ear.
- Fol. 100b: *Jesus before Pilate*. Left, a soldier, Jesus bound. Pilate seated (scarlet and blue robes), right, messenger behind Pilate.
- Fol. 101b: *Jesus buffeted*. Jesus erect, with crown of thorns and reed, dressed in scarlet and grey; five tormentors, two kneeling.
- Fol. 102b: *Jesus stripped and scourged*. Soldiers. Three Jews looking on.
- Fol. 103b: *Jesus bearing the cross*. Executioner in red and blue, right Virgin, John and another on left.
- Fol. 104b: *Crucifixion*. Virgin, John and another saint left. Saint on right.
- Fol. 105b: *Entombment*. Virgin erect and four saints bending over body of Jesus.
- Fol. 106b: *Crucifixion*. Left, Virgin and four saints and Longinus praying. Mary Magdalen at foot of Cross. Right, man with reed and sponge, a saint and Jews. An angel on left receiving the sacred blood, another on right. Background of buildings.

The binding seems to resemble a fifteenth century Italian binding (Weale 242 B). The most notable stamp is "yhs" within a circle from which spring four single leaves. A rectangular frame with flowing foliage (stamp). Within a Venetian stamp surrounded by a ring of six cherubs and two "yhs" stamps. Ten rosettes outside the frame. The cherub stamp does not seem to be in Weale.

On ff. 29, 30b, etc., a later hand has marked music for "organa."

The collection is of various hands, not all of the same period, and was not monastic, but may have belonged to a member of a confraternity with a special devotion for the Holy Cross. The burial service (f. 77) speaks of "cari nostri" not "fratris" and there is provision for a woman and for a bishop. The additions from fol. 107b come from a pontificale.

96A. SAINT AUGUSTINE.

OPUSCULA: DE BEATA VITA; DE ORDINE; DE
PROHIBENDIS KALENDIS JANUARIIS; DE AUGURIIS.

SAINT JEROME.

PREFATIO DE VITA SANCTORUM, PATRUM, HEREMITARUM; DE VITA MACHARII ALEXANDRINI; DE VITA SANCTI MOYSES ETHYOPIS; DE MONACHO CAPTIVO;

BATISTA DE MALATESTIS (Domina).

LAUS BEATI HIERONIMI (in Italian rhyming verse).

QUAEDAM EXCUSATIO BEATI HIERONIMI AC VITA
BEATI PAULI PRIMI HEREMITAE.

Italian Manuscript (one section only in Italian) written by an Italian scribe on 100 leaves of vellum, 26 lines to a page.

With six charmingly painted historiated initials executed by an Italian artist in gold and colours.

8vo. Morocco, stamped and gilt, g. e.

[Italy, about 1450 A.D.]

£34

97. HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Manuscript on 147 leaves of vellum, written in bold Gothic characters in black and red, 15 lines to a page.

Twelve fine, most richly illuminated miniatures in an archaic style of unusual individuality; all with elaborate wide borders of minute ivy-leaf design in burnished gold interspersed with varicoloured flowers and with a number of tiny grotesques, animals, and figures. Calendar in red and black, initials in burnished gold, red and blue, on background of pen-work. At the foot of the first page after the calendar is painted a coat of arms.

8vo. *Old calf gilt.*

[*South-East France (Carpentras?), Late XIVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

This book of Hours is certainly one of the most interesting we have handled, the miniatures being in a most unfamiliar style, which we have been unable to match. There is little doubt that the manuscript was executed in the neighbourhood of Carpentras, 15 miles north-east of Avignon, for the only saint of purely local veneration contained in the calendar is St. Siffrein, bishop of Carpentras (feast day, 27 November), to whom was dedicated the cathedral of Carpentras, rebuilt 1405. The miniatures are refreshingly strange to the eye familiar with French Horae. They do not seem pure French, and suggest that the artist had acquaintance with Italian and Spanish paintings. The style of the miniatures is archaic: the small figures, delicately and precisely delineated and stiffly placed, give the appearance of early XIVth century work. The costumes are the modes of the period—the Virgin Mary is unmistakably a French lady of the XIVth century. The backgrounds to the miniatures are very unusual; once or twice the gold and diapered backgrounds make their appearance, but for the most part the backgrounds are out of the ordinary, the most striking being the one of blue sky with formal white clouds. Another surprising feature of these miniatures is the *pointed* beard which the artist has given to God, Jesus, and other male figures. The colouring of the miniatures is unconventional, the use of yellow paint where usually gold is found is quickly remarked and especially pleasing.

The subjects of the twelve miniatures are:—

1. The Annunciation.



Egru tu omnia vi
 minit uenire adoremus
 ps Veneremur. **Q**uer
 in offitio beate marie. In. i. n. An.
 Omne domine. ps David.

2. The Nativity in the stable at Bethlehem.
3. The Angel appearing to the Shepherds.
4. The Presentation in the Temple.
5. The Adoration of the Kings.
6. The Coronation of the Virgin.
7. The Crucifixion, with the Virgin and St. John standing beside the Cross.
8. The Almighty holding up Jesus on the Cross, the Holy Ghost at Jesus' Head.
9. CHOIR CHANTING OVER A CATAFALQUE COVERED WITH A BLUE PALL SPANGLED WITH FLEURS-DE-LYS.
10. King David praying, his harp behind him, before him is the Host in a golden chalice.
11. The Virgin and Child in a golden chair, the Child has his left arm round the Virgin's neck and holds the orb in his right hand.
12. The Virgin with the Child feeding at her breast. [This miniature is followed by a long prayer to the Virgin in French verse, written in a different hand from the rest of the MS.].

The "Adoration of the Kings" is a little damaged, and one or two other miniatures are slightly rubbed. The illuminated borders are extremely wide and in consequence most of them are cut into a little at the top.

- 97A. JOHANN HEROLT, *called Discipulus, German Dominican (died about 1420).*

SERMONES DE TEMPORE PER TOTUM ANNUM.

Latin manuscript written in a Gothic hand by a German scribe on 323 leaves of paper; double columns; 39 lines; chapter-headings written in red. Small initials, initial-strokes, paragraph-marks and underlines supplied in red.

Folio. *Original binding of wooden boards covered with sheepskin, two clasps.*

[Germany, about 1450 A.D.]

(SEE ILLUSTRATION BELOW.)

£85

This manuscript is of particular interest as it originally came from the famous mediaeval Library of the Buxheim Charterhouse. On the fly-leaf is pasted the coloured woodcut book-plate of the noted fifteenth century bibliophile, Hilprand Brandenburg of Buxheim, while on the above is written a four-line inscription, attesting his presentation of the book to the library at Buxheim. On folio 120 there is an inscription written in an early hand which reads, "*In proxima dominica docuit nos resistere dyabolo, hic docet quomodo vexat illos quos possidet, si non resititur eo.*"



98. JACQUES DE VITRY (c. 1181-1240), *Bishop of Acre*.

HISTORIA HIEROSOLIMITANA.

Latin manuscript written in a neat Gothic hand by an English scribe on 92 leaves of vellum, 27 lines to a page, chapter-headings in red. Small initials with pen-drawn marginal elaborations neatly executed in red and blue.

Small 4to. *Handsomely bound for William III in crimson morocco, the sides decorated with a three-line fillet border, the crowned monogram of William III in gold in each corner, and an elaborate gold-stamped centrepiece containing delicate tracery and foliage in a formal design, gilt panelled back, with the crowned monogram stamped in four of the panels, gilt edges.*

[*England, about 1400 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

From the library of King William III.

This Manuscript is an early copy made in England of Jacques de Vitry's history of the Latin Kingdom of Jerusalem from its foundation as a result of the First Crusade of 1095, up to 1224. (The first 19 chapters are lacking). The work was first printed in 1597, at Douai, together with de Vitry's "Historia occidentalis" under the title of "Libri duo; quorum prior orientalis sive hierosolymitanae: alter occidentalis historiae nomine inscribitur."

In ualibus
nazarenus. circuli metropolitani & petincensis
unū solum hūc suffraganeū ep̄m grecū i mōte
synay ecclē tēkatine uirginis & monachis eīdē
monasterij p̄fām. Est autē petra ciuitas muni-
tissima q̄ hodie uulgari noīe trak & petra deserti
ultra iordanem infimibz moab i mōte s̄lūm s̄m.
Sed arabe metropol. Est autē ut dī locū ille dē q̄
dicit ysaas p̄ph̄a. Emitte agnū dñe dīatore ē dīe tē.
Est autē iuxta urbem antiquissima q̄ dī arabach
ante qm ciuitatē p̄curante dauid occisus fuit
urias. De ciuitatibz nazareth ebzon & lida

Daler p̄ca ierosolimitanū priartha quosdā
ep̄os suffraganeos s̄ nullo mediante s̄iectos
s̄. bechleemitanū & ebzonensem. fuit autē ecclē
bechleemitica p̄oratus canonicorū regulariū usq̄
ad tempa baldeuini p̄m̄ regis latinoz i ierlm̄.
Verū p̄ loci dignitatē & dñice natiuitatis pre-
cellenciaam eam cathedrāl dignitatē s̄blimauit
Constituens iūca ep̄m de mandato & uoluntate
bone memorie paschal' pape. qui & ascalonem
ciuitatem eīdē immediate s̄iectat. Similit̄ eb-
nensis ecclā q̄ prius fuerat p̄oratus p̄ loci dig-
nitatem in quo sepulti sūt adam & eua & tres
priarche abraham ysaac & iacob cū sarra & re-
becca in spelunca duplici & p̄reueniā seruoꝝ
dei ad ep̄alem s̄blimata ē dignitatē. Ebzon
aū antiquis noībz. arbe & caricharbe appellat.

99. CESSOLIS (JACOBUS DE).

SCHACHZABELBUCH.

A remarkable manuscript of a German translation of the *libellus de ludo scacchorum* or Chess-book, written in a neat Gothic book-hand on 85 leaves of vellum, 23 lines to a page.

With eleven fine full-page miniatures representing chess-pieces used in the game, large initials in red and blue. (First leaf wanting).

Also:

DIE SIEBEN TAGZEITEN.

German manuscript on 55 leaves of vellum, large initials in red.

Also:

DER KALENDER.

German manuscript on 14 leaves of vellum, dated 1408.

Together 158 leaves of German manuscript.

4to. *Wooden boards covered with leather (the original lower cover, the upper cover modern).*

[Germany, not after 1408 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£75⁰

A fine manuscript of a German version of Cessolis' famous *Treatise on Chess*. The most original and remarkable feature of his work is his treatment of the Pawns. Instead of regarding them as one group, representative of the commonalty in mass, as is the general method of the moralities, he differentiates between the eight pawn, and makes each typical of some group of allied trades or professions.

The interesting boldly executed full-page miniatures represent the following classes:—

1. Alphyns or Judges (=Bishops).
2. Knight.



See No. 99.

3. Rook.

PAWNS :

4. A workman or farm-labourer. Carries a rod and hoe. In his girdle a sickle or pruning-knife.
5. A smith. Carries an axe and hammer.
6. A clerk or artizan. Carries a pair of shears and a knife. In his girdle an ink-horn and pen.
7. A money-changer or merchant. Carries a balance and a yard measure. At his girdle a purse of money.
8. A doctor. Holds a book and a urinal: in his girdle a lancet.
9. An Innkeeper. Stands outside his tavern summoning his guests to eat.
10. A watchman or guard. Carries a key.
11. A gambler or dice-player. Carries money and dice.

The Calendar at the end, in a different hand from the Chess Manuscript, was finished in 1408; the Cessolis may have been written at the end of the fourteenth century.

99A. JUAN II, *King of Castile* (1406-1454).

AUTOGRAPH LETTER IN SPANISH (ON PAPER)
SIGNED BY THE KING, TO THE CONDE DE ARCOS.
WITH SMALL ROYAL SEAL.

Madrid, 18th May [about 1450 A.D.]

(SEE ILLUSTRATION BELOW.)

£42

The King states that he is sending his confidential servant, Juan de Torres, to the Count, with a message, and requests his correspondent to give credence to the messenger and put the matter referred to in hand. The letter and address are in the King's autograph.

18th
Cōde por q̄ p̄ de tōdo m̄ grado e m̄ p̄la
baalla cō m̄ h̄era alq̄ p̄ m̄to m̄
p̄nga p̄de e d̄ frable p̄a p̄do e aq̄to
p̄esto por obra p̄gū de vos m̄to
cōtro d̄ m̄ mano e m̄adrd e m̄
de mano d̄ yo el Rey

100. SIDDUR TEPHILLOTH.

Hebrew Prayer-Book containing the Daily and Festival Prayers (Siddur), according to the Ashkenazi Rite.

A beautifully written manuscript on fine vellum, by an Italian hand.

With three illustrated head-pieces and twenty illuminated miniatures, designed and coloured by a Jewish artist, illustrating the Haggadah or Evening Service for the Passover.

12mo. XVIIth century binding of black morocco, with four silver end-pieces and two centre-pieces, silver clasps, gilt and gaufered edges.

[Italy, circa 1410.]

(SEE ILLUSTRATIONS OPPOSITE.)

£225

On the fly-leaf is a manuscript note in Hebrew, recording the purchase of this manuscript in the year 1699 for eight ducats, by Moses Heifetz. The note also refers to the silver clasp.

The miniatures are as follows:—

1. The celebrant of the *Seder* (of Passover Service) is depicted sitting on a bench, wearing a red cap and clothed in a brown gown, and holding aloft in his right hand the dish, on which are the unleavened bread and bitter herbs.
2. Showing the two Simple Sons, with long hair, sitting on low stools.
3. The Wise Father with a long beard is sitting on a large arm chair, wearing a red cap.
4. The Wise Son dressed in long gown and an elaborate head-gear.
5. The Wicked Son depicted as a soldier and wearing mediaeval soldier's uniform is shown brandishing a sword over his head.
6. The fourth son is depicted as a semi-idiot, gazing at his feet and contemplating a goose; he is dressed entirely in blue.
7. The fool in motley, cap and bells, with one leg bare and the other clothed.
8. The pilgrim coming in sight of the Holy Land. He is standing

on a mountain, below is seen verdure, and in the distance a town with numerous high towers.

9. The ill-treatment of the Israelites in Egypt by the Egyptians.
10. The killing of the Hebrew male children in Egypt by order of Pharaoh. An Egyptian is shown throwing babies over a bridge into the river, while a Hebrew woman is standing by, mourning.
11. The ten plagues of Egypt, graphically represented. The Plagues of Blood, Frogs, Lice, Wild Animals, Boils, Locusts, Darkness, Murrain, Hail, and the Killing of the First-Born.
12. Rabbi Eleasar standing, wearing a long brown gown and an elaborate head-dress.
13. The giving of the Decalogue by Moses to the Hebrew people. This miniature is especially interesting for the mediaeval Jewish head-dresses worn by the Hebrews shown at the foot of Mount Sinai.
14. The unleavened bread being held forth by the celebrant.
15. The Bitter Herbs being held by a youth, in blue trousers, a brown jerkin and a red cape.
16. The celebrant shown seated on his arm chair, holding a cup in his right hand.
17. On the double page is shown the celebrant, seated at a table, with his open book and a cup of wine. He is dressed in a brown jerkin with long sleeves, and wears a red cap. On his left, the door is open wide, according to the Rubric in the service, and the prophet Elijah is shown, as an old man, with long hair and long beard, preparing to come in at the door, seated on a clever donkey, whose ears are of extraordinary length, and who seems to await his order to enter.
18. On the celebrant's right is an illustration of the passage: "*Pour forth Thy anger on the Heathen, who will not know Thee, and on the Kingdoms which will not call on Thy name.*" Then is depicted a shower of fire falling on a group of mercenaries, wearing mediaeval costumes of blue and red, with a shield, spears, and a banner flying.
19. An illustration of the Hallel is shown, the celebrant wearing a long red cap, holding in his right hand the *lulab* (a branch of the palm tree), with myrtle, and willow branches, and an *Ethrog* in his left hand.
20. This picture is an illustration of the *Hosannah*, showing the celebrant, with his prayer-book; he wears a long blue gown with red cuffs; he holds the *lulab* (in his left hand).

100A. SAINT PAUL.

EPISTLES. *Wycliffe's Translation.*

Manuscript in English on 150 leaves of vellum (146 mm. x 104 mm.). Written in a neat round book hand by an English scribe, first initial in red and blue with pen-work ornament carried into the margin, other initials in blue with pen-work grounds and marginal decoration in red, a few chapter and book headings in red, ruled in red throughout.

8vo. *Panelled red morocco gilt, g. e.*

[*England, Early XVth Century.*]

(SEE ILLUSTRATION BELOW.)

£350

On verso of last leaf is a manuscript note in English, dated 1457.

A fine specimen of the small pocket copies of parts of the Bible in English which were circulated in the XVth and XVIth centuries before their supersession by the printed Bibles of Tyndale and his successors.

ffilaniou

ihū crist: be with ȝoure swete amen
 here aȝyn þe pistle to ffilaniou and her big-
 ney þe plogge ou þe pistle to Ebreus

First it is to sae. whi
 poule þe apostil. in writtyng
 kepþ not his vsage: disaynyng his
 name oz þe dnyng of his order: þis is
 þe cause þat he writtyng to hem þat
 weren of carnacion: biueneden wroȝt
 as þe postil of heven men 7 not of ȝer-
 is and he knowyng þe her pnde 7 lche-
 ryng þe his owne humehelle: wold not
 putte bifore þe disert of his offiȝ 7
 in lȝh manȝ also ȝoon þe a postil for
 humehelle in his epistil: for þe same
 shal sette not his name to fore as it is
 saide þe apostil lome þis epistil to þe Ebre-
 us writti in Ebreis tynge: and aftir
 þe deȝ of poule þe apostil. in þe
 euangelist made it in greke speche ho-
 dyng þe vnderstandyng 7 þe ord-
 of it

God yat spak

Ebreus

God yat spak hi tyme by þe
 in many maers to oure fa-
 ders: at þe laste in þes dai-
 es he haȝ spoke to us þe sone/whom
 he haȝ ordeyned er of alle yngis: 7
 bi whom he made þe worldis: whi-
 che whāne also he is byrtnelle of
 glorie. 7 figure of his substantie
 7 berry alle yngis bi word of his
 vertu/ he made purgaciō of syn-
 nes and sittyn ou þe rythall of þe
 maiesty in heuenes/ and so myche is
 made betere þan aȝels: bi hou-
 nyche he haȝ enartid amore dyna-
 se name bifore hem: for to whiche
 of þe aȝels saide god omȝ tyme
 þou art my sone þu haȝe gendrid
 þe to dai: and eft soone þu shal
 be to hi into a fader: and he shal
 be to me into a sone whāne eft
 soone he byrnyng þu þe firste big-
 ti sone into world: he seȝ and

100B. FERDINAND I, *King of Aragon* (1412-1416).

ROYAL DECREE WRITTEN IN LATIN ON PAPER, GIVEN IN THE NAME OF FERDINAND I AND SIGNED BY "OUR FIRSTBORN" (THE CROWN PRINCE ALFONSO); ADDRESSED TO THE CITIZENS OF SARAGOSSA, AND DECLARING THAT THE SENDING OF MESSENGERS OUT OF THE COUNTRY IN CONNECTION WITH THE BUSINESS AT PERPIGNAN [WHERE FERDINAND WAS TO HAVE AN INTERVIEW WITH POPE BENEDICT XIII AND THE "KING OF THE ROMANS" — OTHERWISE THE GERMAN EMPEROR — WITH REFERENCE TO THE SCHISM IN THE ROMAN CHURCH] SHOULD NOT JEOPARDISE THEIR PRIVILEGES IN ARAGON.

1 page. Oblong folio.

Perpignan, 17th October, 1415.

(SEE ILLUSTRATION OPPOSITE.)

£25

Nos Ferdinandus dei gra rex Aragoni/ Gualie/ Valens/ & maioris/ Sardinie/ & Corsice/
Comes Barchin/ Dux Athenarum et Neopatrie/ ac etiam Comes Rossionis et Geritanie.
hinc vos dilecti et fideles nri iurati et pbi homines Ciuitatis Cesalgustie de sinatu nobis ad
hanc villam pman/ ubi pro visione mutua cum sanctissimo dno nro ppa Indito xii. et
rege Romanor/ sup factis vmonis sancte matris eius psonaliter/ residem/ nuncios vros nomine
et pro pte/ Ciuitatis ipis/ qui nobis consuleret et assonderent i negotijs supraditis/ Quia
tamen admissionem dictor/ minor/ inquam extrahi videtur a Regno Aragoni/ preteritis
vigore privilegioru/ foror/ obsuannarum/ et libertatu dicti Ciuitatis et Regni aliquatenus no teneri/
ad humilis supplicationis instantiam dictor/ vror/ nuncios inde nobis factam volumus et puidem
q p pdicta nullum privilegij/ libertatib/ immunitatib/ statutis/ foris/ et obsequijs
vris seu dicti Ciuitatis/ aut Regni/ fiat puidiciu/ de his/ seu derogatio aliqua/ nec p nos/ aut
nros/ seu alios possit pceda ad consequentia reahi/ seu aliqua/ allegari/ Cummo dicta prius/
Regia libertate/ immunitate/ statu/ fori/ et obsequijs/ intacta remanet/ penitus et
illisa/ exissione/ dictor/ nuncios in aliquo non obstant. In cuius rei testimoniu/ priorem fieri
iussim/ nro sigillo ferato munit. Dat pman/ die Octobris/ Anno lraas domini
mcccxx. Et p pdispositione psonis nre signat/ manu nostri primogeniti/ q. p. p. p.

101. DUTCH PSALTER AND BOOK OF HOURS.

Dutch manuscript, written in thick black Gothic letters on 247 leaves of vellum, 21 lines to a page.

Containing one full-page miniature and 31 charming and most unusual paintings in the margins of a great variety of subjects, with scrolls, mostly containing a Dutch or Latin saying, 6 fine historiated initial letters, and also 16 large decorative initial letters in red, blue, and gold, the margins upon which the initials occur having very graceful decorative borders worked with pen in red and blue, and heightened in many cases with gold.

Crown 8vo. Original binding of oak boards covered with stamped calf (joints repaired).

[Netherlands, 1420 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£500



Antiphona: te ben ghe
Augustin Le du laudamus



die oghen. Vskel heer worde vhoacht
in dynre duecht wi sellen singe en loue
dipi duechten. Le du laudamus Chyrom



god louen wi: di heer be
lien wi. **A**l aertnye eert di
ewighe vader. **A**lle enge
len hemelen potestaten

Cherubin en seraphine roepen tott
sonder omlaten mit deser stemmen. **H**a
lich **H**eilich **H**eilich heer god der
heren. **V**ol syn die hemele en die aer
te des heerliken gheuwouts dijnre glorie

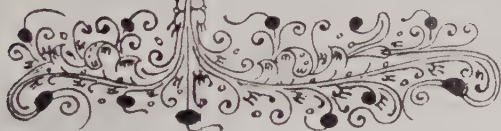
Dat gloriose choer der apostelen.

Dat louelike ghetal der profeten.

Dat blencende heer der maectela
ren louet di. **D**ie heilige kerke ouer

alle die werlt beliet di. **V**ader der
onghemetenre gheueidigher heerlic
heit. **O**men eengheboeren waeren en

ghen soen. **O**en troester den heiligen
gheest. **O**u criste comt d' gloren.



102. [CHIVALRY.] ORDER OF SANTIAGO.

SPANISH MANUSCRIPT RELATING TO THE
FOUNDATION AND RULES OF THE ORDER OF SAN-
TIAGO.

Beautifully written on 150 leaves of vellum in large Gothic script, red and black.

Small 4to. *Bound in old tooled Spanish leather with ties; the blind-stamped design consisting of a narrow panel of arabesques framed in four rows of "cable" borders, panelled back.*

[Spain, about 1420.]

(SEE ILLUSTRATION OPPOSITE.)

£210

A remarkable example of unusually large early fifteenth-century script. The work is divided into seventy-one chapters, describing the foundation of this religious Order of Chivalry as a means of ending the continual wars amongst the Christian Kings of Aragon, Castile, Leon, Portugal, etc., by founding an institution through which the rival Christians might beat off the common enemy from Islam. Other chapters in this manuscript give details of the duties, privileges, punishments, rules of service, etc., of the religious Brothers of the Order.

The Order of Santiago was instituted in the Kingdom of Leon, by Ferdinand de Leon, the brother of Don Sancho, in 1170; although a Brotherhood of Santiago Knights, not connected with a religious order, had already existed for some years. The Order of Santiago was further introduced into Castile by Alonso IX, son of Don Sancho; receiving the Papal approbation in 1175. The Order was in due course, sanctioned by Pope Alexander III, for the purpose of exterminating the Moslem, who, seeing the many Christian Spanish monarchs engaged in fierce wars with one another, sought to benefit from the general confusion. The masters and knights of the Order, wearing the habit as of a religious order, preserved their right to take an active part in the crusade, and therefore took as the insignia for their banners and standards the Sign of the Cross.

The Convent of the Order of Santiago was situated at Caceres, and was active against the Moors of Estremadura; coming into conflict with them later at La Mancha and Cuenca, and wresting many lands from the infidels. Subsequently, the knights of the Order played an important part in the history of the conquest of Cordova, Seville, Jaen, Granada, and other Moorish strongholds.

on. Delas missas
et orones que los
frailes han de den
por los frailes de
funtos et por los
otros familiares
que con ellos mo
raren. Capitulo.

.xxix.

^{hoy}
Ouando algũ
freile murie
re a los otros fre
res lo supiere:
cada sacerdote
diga por su misa
tres missas. e el
qno fuere sacrado
te de missa e fue
l. i.

BISHOP AUDLEY'S PSALTER
A FIFTEENTH-CENTURY MANUSCRIPT OF THE PSALTER
BY AN ENGLISH SCRIBE

103. PSALTER.

Illuminated Manuscript on 190 leaves of thin vellum, beautifully written in Latin by an English scribe, in small Gothic characters, 18 lines to a page ($4\frac{1}{2}$ x 3 inches).

Seven pages are very elaborately decorated with illuminated borders, each of these pages having charming tiny miniatures in gold and colours, other pages adorned with initial letters in gold and colours.

12mo. *Green morocco, g. e., with doublures of red morocco bearing a geometrical design, the ground filled with arabesque tooling and pointillé work, by Petit. (Enclosed in a dark green morocco drop case).*

[*England, about 1430-1440.*]

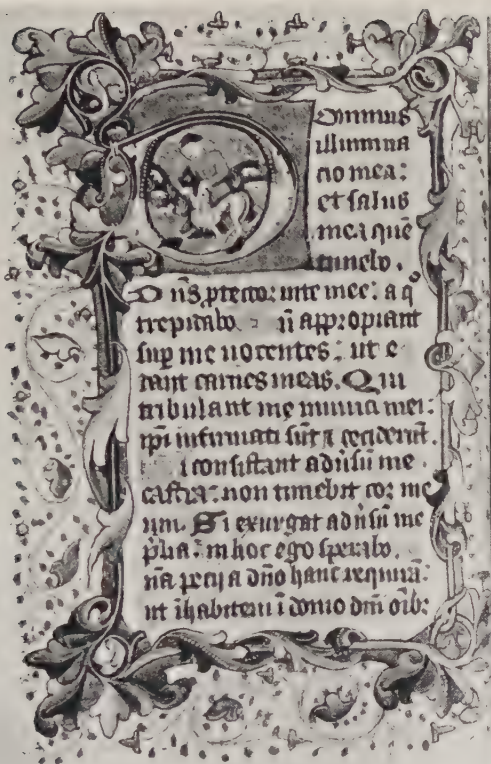
(SEE ILLUSTRATION OPPOSITE.)

£250

This Psalter is of special interest as it became, some years after its execution, the property of Edmund Audley, who was Bishop of Salisbury, from 1502-1524. An inscription on the first of a few extra end leaves records that the Psalter was given by the Bishop to his niece, Anne Audley, a Nun at Shaftesbury, where there was a very celebrated Benedictine Convent. She has signed her name below a prayer at the beginning.

The initial letter of each Psalm is illuminated in red, blue and gold, with ornamental foliation in the margins. The beginning of each section is elaborately decorated, with a large initial in different shades of red and blue, relieved with white, upon a gold background, containing a painted miniature generally referring to some subject in the Psalm. That to Psalm 69 is particularly remarkable, depicting David with nothing on but a crown, standing in the water. Besides the initial the whole page is surrounded with an elaborate foliate border in red, blue, green, and gold.

The Kalendar, a quire of six leaves, is beautifully written in a very minute hand. At the end of the text, and at the foot of the third leaf of the Kalendar, is written the word "Loth." From its position at the end of the text it would appear to be the name of the Scribe. Three extra leaves at the beginning and three at the end contain the Athanasian Creed, and various prayers, in a slightly later hand.



Domine
illumina
no mea:
et salus
mea que
in celo.

Domine prece: uti mee: a q
trepido. n appropiam
sup me nocentes: ut e
dant carnes meas. Qui
tribulant me munia mei:
ipsi infirmati sunt et ceciderunt.
i consistant ad ius me
castra: non timebit cor me
um. Si exurgat ad ius me
plia: in hoc ego sperabo.
na. pax a dno hanc requira:
ut inhabitem i domo dmi oib:

dieb: uite mee. Et in dea
uoluntate dmi: et uisite
templi ei: ni abscond
me in tabernaculo suo in
die malor: preterit me: in
abscondito tabernaculi sui.
In petra exaltant me:
in excelsis exaltant caput meum
sup inimicos meos. In igni
in a munolam i tabernaculo
ei: hostiam uolentis
cantalo a psalmi dicit dno.
Exaudi dno uoce mea qua
claman ad te: misere mei
et exaudi me. ubi dicit
cor meum exquirunt te fines
mea: faciem tuam dno req
tunc. e caritas facie tua

104. BOCCACCIO.

OBRA LLAMADA LOS CASOS E CAYDAS E ACAESCI-
MIENTOS MUY CONTRARIOS QUE OVIERON MUCHOS
NOBLES OMES EN ESTE MUNDO. [CAIDA DE PRIN-
CIPES.]

Fifteenth century Spanish manuscript written on 173 leaves of paper, double columns of 39 lines. Blanks left for capital letters.

Folio. *Mottled calf.*

[*Spain, about 1430.*]

(SEE ILLUSTRATION OPPOSITE.)

£225

A contemporary manuscript of the First Spanish Translation of the Fall of Princes by Boccaccio, the first of his works to be rendered into Spanish. This was begun by Pedro Lopez de Ayala, who died before the translation was completed; but it was finished by Alonso de Cartagena, Bishop of Burgos, in 1422. The book was first printed in Spain at Seville in 1495.

105. ALFONSO V, *King of Aragon* (1416-1458).

PROCLAMATION (IN LATIN) ON VELLUM, SIGNED BY THE KING WITH BOTH HIS "SIGNUM" AND HIS FULL SIGNATURE, "REX ALFONSUS," ANNOUNCING A TRUCE WITH THE KING OF CASTILE.

1 page, folio.

Given at the Episcopal Palace of Ilerde, 5th November, A.D. 1430.

(SEE ILLUSTRATION OPPOSITE.)

£35

A very interesting historical document recalling the temporary cessation of hostilities between the Kings of Aragon, Castile and Navarre during a period when it was imperative for Alfonso to proceed to Italy; the Genoese, "*the eternal enemies of Aragon*," having temporarily seized Naples.

106. POPE GREGORY IV.

LIBER PASTORALIS.

Manuscript on 72 leaves of vellum in Gothic cursive writing; 35 lines to a page; small initials and chapter-numbers rubricated; a few initials in blue.

Small 4to. *Brown morocco, gilt panels and fleurons on sides and back, g. e., by Zaehnsdorf.*

[*Flanders, about 1430.*]

(SEE ILLUSTRATION OPPOSITE.)

£21

An interesting example of late mediaeval writing. The pages are closely written, probably by a Flemish scribe, in a neat, legible calligraphy, which maintains the same standard throughout. At the end of the *Gregorius Pastoralis*, is a *Summa* of the seven spiritual graces: Fear of the Lord; Piety; Knowledge; Fortitude; Counsel; Intellect; Wisdom.

est. subiectoꝝ causas p̄ sola mēti iudicis mētiōe distāte.
 ut mēp̄l se ei hūanitatē admisceat in eo quod diuina possit
 vite dispensat nec correctoꝝ studia p̄uarius dolor exasp̄at
 Cūq̄ aliena vicia emulatoꝝ oñdit que sua s̄ nullaten⁹
 exequat̄ ne t̄quillitatē iudicis aut latens mūdria macu
 let aut p̄cepta iura p̄turbet. si d. d. considat̄ timor ei⁹ qui sup̄
 oia p̄sident videlicet iudicis mēti. nō sine magno regunt̄
 timore subiecti. Cui mēti timor d. d. mēte r̄tōis hūilbat
 purgat ne h̄at aut p̄sūptio sp̄t eleuet a carnis delat̄io
 inquinet aut p̄ t̄enari r̄tōis cupiditatē importunitas
 puluē cogitationis obscurat. Que tamē nō pulsare r̄tōis
 aīn nequit. si festinacē necesse ē. ut repugnatione vincat̄
 ne vitū quod p̄ suggestione temptat. mollitie delat̄ionis
 subigat. cūq̄ h̄or ab aīo tarde repellit. vñso mūcine ḡff⁹
Sed r̄tōis opatione p̄cipuus. ut vite viā. **EM** Cocadat.
 subditis viuēdo demānet. et grex qui pastore voce
 moresq̄ seq̄nt̄. p̄ exēpla mēdis q̄ p̄ v̄ba quādiat̄. Cui
 em loci sui necessitate expigit̄ sūma dicit. h̄at eadē neces
 sitate expigit̄ sūma mōstrat. Illa nāq̄ vop libentius r̄tō
 auditorū penetrat. quā dicitis vicia cōmendat quia qd̄
 loquēdo impat. ostēdēdo adiuuat adibet ut fiat. Hinc
 etem p̄ p̄p̄am dicit. Cūq̄ mōtē exēp̄tū aspēde tu qui
 euāgelizas s̄on. ut videlicet qui celesti p̄dicatōe utit̄
 nūa iam t̄renoz opū deferēs in rex culmine stāe videat̄
 tūtoq̄ facilius subditos ad meliora p̄t̄iat. quāto p̄ vite
 merito de sup̄is clamat. Hinc diuina lege armū
 sacdos in sacrificiū et dēptū accipit. et sepatū. ut nō
 solū sit ei⁹ opatio utilis s̄ etiā singularis nec m̄t malos
 t̄m̄i que recta s̄t faciat. s̄ bñ quoz opantes subditos
 sicut honore ordinis sup̄at ita i morū v̄tute t̄nscedat
 Cui in esu pectusculū ad armo t̄bunt. ut qd̄ de sacrificio
 p̄cipit sūme. h̄ de semetip̄o auctore distat. imolare. Et
 nō solū que r̄ta s̄t pectore coquet s̄ spectatores suos ad
 sublimia armo opis mūtet. Nulla p̄p̄a p̄ntis vite ap
 petat. nulla aduersa p̄imescat. blandimenta mundi

107. HORAE B. V. M. AD USUM DOLENSEM (DOL) CUM CALENDARIO.

Latin manuscript on 163 leaves of vellum, written in two hands in small and large *bâtarde*.

With a fine miniature of S. Anne (63 mm. x 57 mm.) with diapered ground, a lady kneeling before her, border of interlaced work in pink on a gold ground; another of David with border of flowers and ivy sprays, eight leaves with finely executed borders, all with initials in gold and colours; on f. 154 a large initial D in blue on a gold ground with a diapered centre.

Inserted in the middle of the book is a beautifully executed full-page miniature of St. Albert, in Carmelite robes, reading a book and standing on the prostrate figure of a horned female devil, with a full border of flowers and acanthus decorations painted on a purple ground.

8vo. Early binding of wooden boards covered with stamped calf, the sides impressed with roll stamps of a dragon and an angel, signed L. F.

[France (Brittany), dated 1433 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£150



In comitatu amicis. Amen:

Diffusa est. **Añ.** Celeste beneficium
 invenit in amantem p[er] q[uod] nata ē nobis pia
 imago mana. **Oratio:**

*La b[eat]e m[ari]e v[ir]gi
 m[at]ris d[omi]ni. Ho[m]i[ni]bus
 2*

ST. CATHERINE OF SIENA.

108. RAIMONDO DELLE VIGNE (*died 1399*), *confessor of St. Catherine and her biographer, afterwards General of the Dominican Order and buried at the Dominican Convent, Nuremberg.*

GEISTLICHER ROSENGART VON SANT KATHARINA,
DIE DA HAISET KATHERINA VON DER HOHEN SENEN,
ETC.

German Manuscript neatly written on 120 leaves of paper with initial-strokes and initials in red.

8vo. *Original German binding of wooden boards covered with red leather, bosses and two leather thongs.*

[Nuremberg, 1437 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£35

A very unusual and early German translation of Raimondo delle Vigne's *The Legend of St. Catherine*, which he only finished in 1395 A.D.

Et mit verdienot vnd wil dir furbas noch ofter
vnd noch freundlicher erzeigen denn vor. Ichant der
verschwand er aber bey seiner gegenwertigkeit das sie
erfüllt worden mit aller überflüssiger süßheit das
an spot worte wor es geschriben oder wortsat. Sonder
lich hatte sie besunder süßheit zu meinem herzen das
der herre zu mir gesprochen hatt. Ichthe mit mir tochter
vnd batte mich lieber als er sie och also hiesse der
und als ir trost. Et drey erinuerot wurde

Der gottes sun ihesus cristus

Sin ze mit ir laß

Dar nach wone ir gemachet also freundlich vnd also
empfindlich by ir das es an spot worte vnd ungeloub
lich der es als schribt er schaine ir ofter denn vor als
er ir och geschriben hatte vnd nach länger by ir den
vor vnd Anuse er schain er ir mit seiner wunden
unter oftan vnd er utwe of mit im sticht
dominon vnd ewan stur matran nach salen
vnd schatunck den ewangelisten oder stur peter
vnd stur pauli vnd ander heiligen och ewan
wie es im frage aber er kam empfindlich allain
vnd tate denn mit ir als ain fründ mit dem
andren. Die stur mir och heinnlich als unser
herre ihesus cristus ofte hin vnde hat durch

109. CONRAD, ABBAS CISTERCIENSIS, *Cistercian Abbot*.

SERMONES DE SANCTIS, PER TOTUM ANNO.

Manuscript on 226 leaves of paper in cursive Gothic script; double columns; red and black; with rubricated initials and chapter-headings; vellum fly-leaves.

Small folio. *Original binding of wooden boards, the upper board covered in leather, blind-stamped in lozenge-shaped compartments with detail of rose, crown and sacred head and name repeated many times; portions of brass clasps and corners; original brass-framed title-label protected by thin transparent horn.*

[Germany], 1439.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

This very interesting item was probably executed at the Carthusian monastery of St. Barbara in Cologne. An inscription in the book states that it belonged to this monastery, where it was, in all probability, actually written and bound.

The author of the Sermons was a little known writer, who, according to the contemporary inscription, was Abbot of the Cistercian monastery at Heilbronn.

The leaves of thick ribbed paper, are in the original untrimmed state, still bearing quaint instructions to the binder. Some of the blank leaves, prepared with guide-lines, at the end of the volume, clearly reveal the water mark of a pair of scales.

et tribulatio vocat^r pacia uel
collateralia. Et aut qstancia de
uocatio cu deuoti hoies in deo
fiducia hntes uident magna
pete et petita fiducialit^r sine
hesitatione parare. Et tales qua
tuncq^{ue} audere pnt tantu erit
sine dubio accepturi sup pmissi
dm deut. 1. 11. Quicunq^{ue} locu cal
culet p^{er} os vr vr erit. Qd expo
nit abn d^o. Quatenq^{ue} pede fidu
cie porrexeris eatenq^{ue} possideb.
Et hac magnitudo a s^uo docto
ribz q^{ue} mendat^r Bn Bn. Snt q^{ue}
aspirantes ad cor altu de ma
iori p^{ro}u alacritate et p^{ro}uitate
q^{ue}nt magnitudo facti q^{ue}ue
rnt aude magna. Et h^{ic} p^{ro} fidei
magnitudine digni ueneruntur
qui induit^r in omem p^{ro}uitudine
grat^{ia} d^{omi}ni p^{ro}mittente. Eade me
sura qua mensi fueris remeiet^r
tobis. Magna uero fides magna
meret^r. Tales em magna audent
q^{ue} magni snt et que audent ob
tinere. Sola qstancia e opatio
p^{ro} qua audacter audemq^{ue} aggredi
difficilia ardua et laboriosa opa
exerce. De hac qstancia apertis
di. p^{ro}ut. 21. Cogitaco robusti
semp i habudacia est. p^{ro}ger at
semp i agestate est. Ap^{ro}mis aut
p^{ro}ut diuicias parat. Tunc g^o
qstancia opationis q^{ue}quit s^u in
dei opibus assuesu graui graui
laboriosa aggredi no p^{ro}iestia
de quibz dicit^r semel e^o p^{ro}gressi
snt ardua et asperdenit rupes
hinc job 24. In arduis ponet
nidu suu. Qd est d^{omi}ni in arduis
opibus ponet nidu q^{ue}ntis
sue. Sic et nos opemur ardua

et difficilia imitantes p^{ro} modulo
mo d^{omi}ni cuiq^{ue} omia opa erant
difficilia et p^{ro}fecta hinc hortat^r
nos d^{omi}ni p^{ro}ut. 21. Confortate
manu dissolutas et genua debi
lia roborate. Tertia qstancia est
q^{ue}ntia i m^ultis p^{ro}sentia tribula
tionu cu pacienc^{ia} s^uo 2 libere
et m^ultip^{ro}de p^{ro}sentia quatuorq^{ue}
tribulationes. sue snt passionis
tante quas ex corruptioe natie
p^{ro}sentia p^{ro} quas tunc p^{ro} macti
nas demones nos t^{ro}gnant.
Quie snt passionis illae quibz
d^{omi}ni m^ultos nos affligit. sue
etiam snt passionis asprate
hoc est uoluntarie asprate. In q^{ue}
omibz si deo placere cupimus
d^{omi}ni t^{ro}ntia agere 2 t^{ro}ntia
Sed hanc in opa no solu co
pantia s^uo et m^ultitudine ut p^{ro}
fortia opa snt p^{ro} qstancia
s^uo etia fortia snt. eade m^ulti
p^{ro} m^ultitudine. Bn. Eade g^o. Qd
cuiq^{ue} p^{ro} manu tua facit m^ultas
opare. q^{ue} nec sapia nec scia n^o
nacio erit apud m^ultos 2c. Item
eiusd^{em} 11. Mane semia semie tua
et bespe non cesset manu tua
q^{ue} erit merces opa tuo. Hinc
Bn d^{omi}ni. Nulla unq^{ue} serui dei
tuemat non duo dies. si n^o h^{ic}
nisi uel i exercit^u labore. uel p^{ro}
faciendi studio. uel in exp^{ro}uac
dulcedine uel fruen^{di} gaudio.
ad q^{ue} gaudiu in celesti patria
et ualitor fruen^{di} p^{ro}ducit nos
Ihu xpus rex angeloru d^{omi}ni.
Ephraim s^uo de s^uo
p^{ro} totu annu d^{omi}ni d^{omi}ni ap^{ro} m^ultis
xxxviii

110. JOHN II, *King of Castile* (1406-1454).

ORIGINAL “PRIVILEGIO RODADO” (IN SPANISH)
ON VELLUM, SIGNED BY THE KING, WITH ILLUMINATED
INITIAL AND OTHER LETTERS, ILLUMINATED CIRCULAR
DEVICE HEIGHTENED IN GOLD AND COLOURS EN-
CLOSING THE ROYAL ARMS OF CASTILE AND LEON;
AND PENDANT LEAD SEAL BEARING THE ROYAL ARMS.

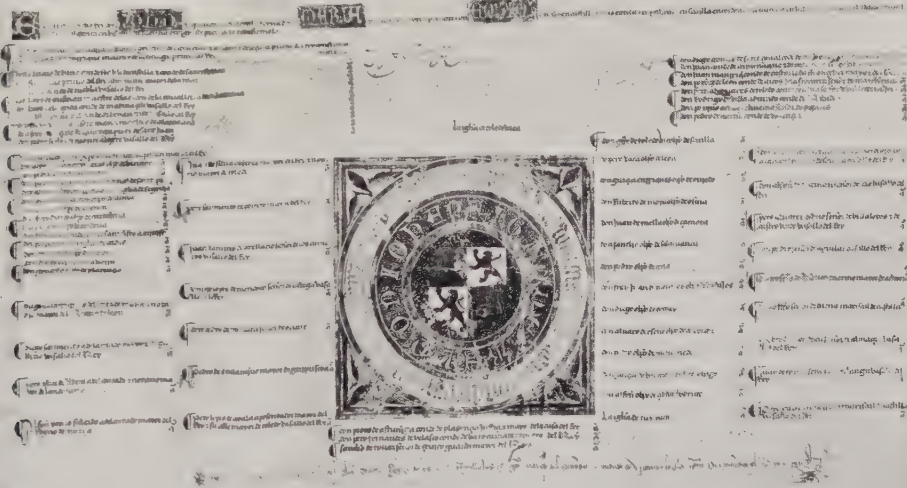
1 page, large folio. *Vellum*.

Palencia, 26th July, 1442.

(SEE ILLUSTRATION OPPOSITE.)

£42

The King confirms the privileges in connection with the ownership of an estate at Cantarranas in the diocese of Cordova, granted to Doña Juez de Torres, wife of Luis de Guzman, Grand Master of the Order of Calatrava.



“ACCEPT THIS SCROLL MOST GRACIOUS SOVEREIGN WHICH IN THE RIGHT OF RICHARD PLANTAGENET WE DO EXHIBIT TO YOUR MAJESTY.”

(K. Henry VI, Act III.).

- III. YORK (Richard Plantagenet, 3rd Duke of, 1411-1460). *Claimed the Crown in Henry VI's reign. Killed at the battle of Wakefield, 1460.*

LETTER ON VELLUM (IN FRENCH) SIGNED.

1 page, oblong folio.

24th February, 1447.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Granting a sum of nine hundred pounds to Simon Desplaces, his Procurator General beyond the Sea.

Very rare Signature in excellent preservation.

Richard Duke of York is one of Shakespeare's important historical characters in his three plays of Henry VI. In Henry VI, part III, he enters the Parliament House with his adherents and occupies "*the regal seat*," refuses to quit it on Henry's entrance, but after debate makes an oath to yield the crown to Henry during his lifetime.

Frank

112. JACOBUS DE THERAMO.

BELIAL.

Manuscript written in German on 103 leaves of paper in double column, in a neat German hand.

With 16 coloured drawings, nearly all full page, and many initials in red.

Small folio. *Original binding of wooden boards, covered with red vellum, two clasps.*

Heilbronn on the Neckar, 1448.

(SEE ILLUSTRATION OPPOSITE.)

£350

An interesting and well illustrated manuscript of the German translation of an extremely curious religious romance written originally in Latin towards the end of the fourteenth century. This was known as *Consolatio Peccatorum, seu lis Christi et Belial*.

The general subject is a lawsuit between Satan and Jesus conducted according to the rules of the canon law, and tried before King Solomon as the judge.

On the last page, in the second column, there appears a written ex-libris of Mathias von Menshen of Heilbronn, architect of the Knights of the German Order, 1448; as this is the same handwriting as the rest of the book we might assume that he was the writer and possibly the illustrator of this manuscript. According to our collation, fifteen leaves, five of which were probably blank, are missing.

als ihesu geladen ward da saß joseph an das recht vnd
 ward ihesu gerufft Da sprach moyses ich bin hie sin
 uertreter Der behend belialt raicht zu hand dar dry
 geschriben blag der ain gelich sind als die ander 2ten



115. VERGERIUS (Petrus Paulus), *the Elder*.

DE INGENUIS MORIBUS LIBERALIBUSQUE STUDIIS
ET DE LIBERIS EDUCANDIS.

BARBARUS (Franciscus).

DE RE UXORIA.

Latin manuscript finely written on 160 leaves of vellum, North Italian (probably Florence), 21 lines to a page, decorated with two large initials.

8vo. *Bound in eighteenth century Italian green morocco with blind and gilt tooled ornaments on sides and back.*

[*Italy, 1450 A.D. (about)*].

(SEE ILLUSTRATION OPPOSITE.)

£63

DECORATIONS:

Fol. 1: Initial "F" in gold on a ground of blue, with white vine interlacing with touches of red and green.

Fol. 58: Similar but smaller initial "M."

CONTENTS:

Fol. 1: *Vergerius, De Ingenuis Moribus*. . . . This is without title or rubric and the usual dedication, and opens directly with the text.

(*Franciscus senior auus tuus: cuius ut extant plurime res magnifice geste.*

Fol. 56b: (*Hec ego ad te Vbertine (Carariensem) scripsi*. . . .

Fol. 57b, end: *Tibi nisi te ipsum videri defuisse. Finis deo gratias.*

Fol. 58a: *Barbarus, De Re Uxoriam*. Without title or rubric, opening directly with the text.

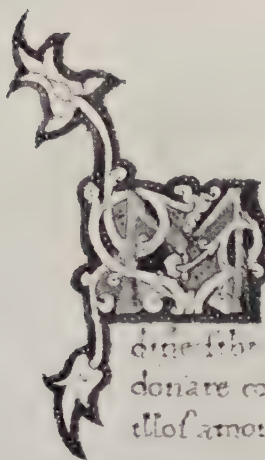
(*Maiores nostri Laure(n)ti carissime.*

Fol. 157a: *Habes nunc meum instar muneris de re uxoria iudicium*. . .

Fol. 158b: (*Poggius pl. sal. dic. Guarino Veron*. The latter ends on fol. 160a: *Sed de his als Vale Constantiae prid. kl. Iun.*

Vergerius (Petr. Paulus), the Elder, an Italian humanist, born at Capo d'Istria (Justinopolitanus), 1370. Lectured at Padua and in Hungary where he died in 1444 (according to Chevalier). The most popular of his works was the above described *De ingenuis moribus liberalibusque studiis* of which during the 15th century alone thirty-one editions were published.

Franciscus Barbarus, a Venetian nobleman and humanist, governor of Brescia and procurator of St. Mark's, Venice, born Venice 1398, and died there 1454. He was the grandfather of Hermolaus Barbarus. He is chiefly known for his letters and the above work on marriage, *De Re Uxoriam*, which was first printed at Paris in 1513, being edited by Andre Tiraqueau from a MS. dated Verona 1428 (see Brunet I, 645). For Barbarus consult Jöcher I, 769.

 **D**ilecti nostri Laure
ti carissime vel beni
uolentia vel necessita
tine sibi conuictos in negotiis
donare consueverunt: ut apud
illos amoris et officii sui monu
mentum etiam ornamentum es
set. Haec nunc consuetudo ut
pleraq; alia e' curriculo a maio
ribus instituto deflexit. Multi
enim longe diuersa sentientes
saepe numero aere alieno gratia
tur: ut ditissimis donis locu
plentissimos dponant. Qui in se
rendis: ut sic dixerim: muni
bus babylonios agricolas imita
ri mihi uidentur: quibus aba
ndorum temeritate: ut scribit

116. PASSION OF JESUS CHRIST.

FIFTEENTH-CENTURY GERMAN MANUSCRIPT, REMARKABLY ILLUSTRATED IN COLOURS, OF THE PASSION OF JESUS CHRIST ACCORDING TO THE FOUR EVANGELISTS, INTERLACED WITH APPROPRIATE PASSAGES FROM THE FATHERS OF THE CHURCH, ETC., WRITTEN IN GOTHIC CHARACTERS, IN BLACK AND RED, ON 109 LEAVES OF PAPER.

With over 310 crude but highly characteristic colour drawings (one full-page drawing representing the Crucifixion), numerous coloured initial letters, rubrications, and some underlines in green. With a beautifully executed portrait of Erasmus pasted inside front cover, and painting of the Crucifixion on inside of back cover, both are of a very much later date than the book.

Small folio. Original binding of oak boards covered with calf, stamped in elaborate panel designs.

Ellwangen [Württemberg, about 1450 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£315

The writer of the manuscript gives his name on the last page,—Johannes Braxatoris of Ellwangen.

The illustrations remind one frequently of the woodcuts to be found in the *Entchrist*. Special attention should be called to the full-page Crucifixion which is much more carefully drawn and apparently the work of a superior artist.

geschiedt machten hie felt
 aber an seung an warub die
 schat des soltes das ihesu
 nach solget den zwanbi
 men vbutten vñ zwingen
 si das si mit steynen vñ
 hilf vñ ergetz vñ gesunt
 hat daruber antvort der
 leret Crist schmus vñ



pricht das es darub be
 stochen sie wen das volk
 wer als gurg das gotz wort
 des lebens zehören von
 dem mnd des heren ihesu
 Der du weder stat fund
 noch wilt uff hort so plu

hant zewenden vñ die
 lere des ewigen hantze
 gebid wen antweder so
 leit er vñ beediget dem
 volk od' macht gesunt
 die beandit od' verbräut
 vñ tett wund' zachtu zu
 inner festigung des glaub
 es in den glaubigen me
 stin od' ex was bittu seine
 himlistich vatt vñ in
 lob vñ danck sagd vñ
 pfectin als er den selb
 oft redet ich muß wirtid
 vñ vbringd die weret
 des der mich gesendet
 hat als lang vñ ich in
 der welte bin kon dar
 umb so was dem volk
 vñ lidenlich das si von
 himel gestirren wegn
 geirv wurde als das si
 nie hören möchten den
 heren ptedign vñ lere
 uff dem wege da er wa
 ndlen wachon darumb
 so freuffet das volk die
 blinden von was gestirren
 wegn kon mit darub das
 si vñ gesuntait als send



CASTILE PREPARES TO FIGHT NAVARRE

118. JUAN II, *King of Castile* (1406-1454).

ORIGINAL LETTER IN SPANISH (ON PAPER)
SIGNED BY THE KING, TO DON JUAN PONCE DE
LEON, CONDE DE ARCOS.

1 page, small 4to.

Toledo, 11th May [about 1450 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£35

The King states that he has been assured that the King of Navarre is mustering troops for the purpose of invading his kingdoms and causing damage in his realm. He has therefore decided to call together some of the grandees and other vassals who are most likely to come to his assistance promptly; and summons the Count to come to him with seventy armed retainers and a hundred cavalrymen, provided with advance pay for as long a period as the Count can afford, which the King will refund as soon as possible.

[illegible]

Handwritten signature: *John D. [illegible]*

De madado al Rey
C. de D. N. S. (C.)

119. HORAE BEATAE VIRGINIS MARIAE.

A PART CONTAINING THE SERVICE FOR THE DEAD, THE FIFTEEN JOYS OF THE VIRGIN, THE FIVE WOUNDS OF OUR LORD, THE PRAYER OF OUR LADY, MEMORIAE OF SAINTS, AND VOTIVE MASSES.

Latin manuscript, written in a clear and regular Gothic hand on 90 leaves of vellum, 14 lines to a page.

With four very finely painted large arched miniatures with borders, each border having five beautifully executed little miniatures. Each page with a full or three-quarter border of delicate leafy sprays, chiefly of ivy leaves of burnished gold, coloured flowers, fruit and birds, springing from a narrow bar of gold and colour on the outer edge of the text. Numerous large and small initials.

8vo. Eighteenth-century calf, g. e.

[France, early XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£420

A beautifully decorated manuscript. The four large miniatures are all of fine quality, the subjects being as follows:—

1. Burial Service, the five small miniatures in the margin represent the visitation of the sick and the burial of the dead.
2. Virgin and Child with kneeling angel offering a flower from a basket to the Infant Jesus, blue sky powdered with stars, the five small miniatures contain kneeling angels praying or playing musical instruments.
3. Image of Pity, an angel supports the body of Jesus, the Virgin on left, St. John on right, in background the kneeling angels.
4. The Virgin and Child, before them kneels a man, the devil stands behind him with a hand on his shoulder holding out a sealed document, the man appears to be praying for the intercession of the Virgin, who points with her left hand to the Infant Jesus as the Saviour of the World, the five small miniatures represent kneeling angels.



121. AESOP.

FABULAE.

Extremely interesting Latin manuscript of Aesop's Fables (in verse), together with explanatory text (in prose) on 58 leaves of paper.

The Manuscript contains no less than 31 original pen-and-ink illustrations to the Fables of a most ingenious and amusing nature, some of them being tinted in colours.

4to. *Vellum*.

[*Early XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£210

Manuscripts of Aesop are unusual; illustrated manuscripts very uncommon.

Oressig mole pcedu seputat ee pnd
 clamat hec9 vult clamo ope subyt oio dieru
 mltu domat mltu verbe clama tcd
 Qd natua negat nemo felici audz
 Qd placet mspice vnd place putat



Hec e decia septia pcta qmcs appolloq dcome
 a azrio t colu dno m9 a ont no affime offand
 m gpleu t ad pfiendu difficile no tede aggeedi
 Sic dno quida cattulu quida cattulu fia cam9 gfluat
 allude dno suo nre quida laccatu suo pulsat nre
 tanta placat nre lingua lmgit t dcedo no om9
 calcet ut fili amoe dno su possit appiade dng
 utiq mratuli ioco t blandi to. t placet t cu comit
 pilos cig oenat t ex tcegit et fozu abozu facu cu
 pncipe fnd que dno tota familia dog cam d ioco
 alludut qd quid mepig t t rdx azellus mruet apur
 se hys dno9 q ruid apu ut poss pad ioco placet
 abo dno vesti t fauore t dilectio mstare cattuli nre
 Qualitag vne mce nobilioz t dignoz cattulo hoc
 Bm ulced d mnd alia qz loca no qd gnt Rca utilitas
 coepis mci quo ponit ucho sup opellit me huy
 cattulo Bz nec onitate fia cattulu ioco placet possit

122. CICERO.

CATO MAJOR SEU DE SENECTUTE AD POMPONIUM
ATTICUM. LELIUS SIVE DE AMICITIA. PARADOXA AD
M. BRUTUM. ORATIONES PRO M. MARCELLO, Q.
LIGARIO ET REGE DEIOTARO. INVECTIVA SALUSTII
IN CICERONEM ET CICERONIS IN SALUSTIUM. CICERO
DE OFFICIIS LIBRI TRES AD M. LILIUM.

Latin manuscript on 118 leaves of vellum in a humanistic hand by various Italian scribes; wide margins; five illuminated initials, smaller ones in red or blue.

Small folio. *Original binding of oak boards covered in stamped black leather with brass bosses and clasps.*

[*Italy, Early XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£175

A manuscript of exceptional interest, with a nearly erased note inside front cover recording that it at one time belonged to the celebrated library of St. Justina de Padua. There was an important school for scribes in the Monastery of St. Justina in Padua, where this book was written, and in the opinion of the Curator of the Fitzwilliam Museum, Cambridge, most probably the different handwritings are accounted for by the fact that several scribes practised writing out this particular treatise of Cicero.

It is a fine and typical specimen of the beautiful "humanistic" script of the fifteenth century; is very valuable on account of the purity of the text and generally agrees with the best critical editions, though there are also several variants which deserve notice. The excerpts from the Greek text are beautifully written. The ornamental capitals are attractively rendered in bright colours with characteristic Italian white interlaced stemwork.

excellere. quod teneatur hominū doctate. Etenim cognitionem prudentiamq; sequatur consideratio. ita sit ut agere considerate pluris sit. quam cogitare prudenter. Atq; hec quidem hactenus. patefactus est locus ipse. ut non difficile sit exquirendo officio quid cuiq; preponendū sit uidere. In ipsa autem comitate sunt gradus officioꝝ ex quibus quid cuiq; prester intelligi possit. ut primis immortalibꝫ. secunda patrie. tertia parentibꝫ. deinceps gradatim reliquis debeantur. Quibꝫ ex rebus breuiter disputatis intelligi potest. non solum id homines solere dubitare. honestū ne. an turpe sit. sed q̄ duobꝫ propositis honestis. utrum honestū sit. Hic locus apanetio est ut supra dixi pretermisus. Sed iam ad reliqua pergamus.

Explicit liber primus de officiis. Incipit secundus.



Quem admodum officia ducerentur ab honestate maxime sciti atq; ab omni genere uirtutis. satis explicatū arbitror libro superiore. sequitur ut hec officioꝝ genera persequar. que p̄tinet ad uitę cultum. & ad earum rerum quibus utuntur homines facultatem ad opes. ad copias. in quo tum queri diu. quid utile quid inutile de quibus dicere aggrediar. si pauca prius de instituto ac de iudicio meo dixerō. Quamquam enim libri nostri complures non modo ad legendi sed etiam ad scribendi studium extraxerunt. tamen interdum uereor ne quibusdam bonis uiris philosophię nomen sit inuisum. Miranturq; me in ea tantū ope & temporis ponere. ego autem quam diu res. p. peros gerebatur quibus se ipsa cōmiserat. omnes meas curas cogitationesq; in eam cōferebam. Cum enim dominatu uni omnia tenerentur. neq; esset usquam consilio aut auctoritati locus. sōnes deniq; tuende rei. p. summos uiros amisisset. Nec me angoribꝫ dedidi. quibus essem confectus nisi his restinisset. Nec rursus indignis ho-

123. FABLIAUX DIVERS.

LI DIS DEL AIGNEL ET DU LYON. LI DIS DE LA
RIVIERE QUI IST HORS DE SON CHANEL. LI DIS DU
PREU CHEVALIER. LI DIS DES SEPT VERTUS. LI DIS
DE LA NOIS.

Manuscript in French, written in rhyming verse on 44 leaves of vellum, 18 lines to a page. The first 21 pages contain another fabliau, which begins imperfectly.

With five large initials in colours on a gold ground, other initials in gold on grounds of blue and magenta.

8vo. *Stamped calf over wooden boards.*

[*France, Early XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£125

A very interesting and unusual manuscript of early French *Fabliaux*.

Et moult li dis de l'inguel et du bon
 Mais on est vaine conseil acome & pliat
N tant d'illuec amisi coniamies
 Sans acrest nō' achemuames
 Deuāt nō' la voie tout droit
 Et a ces choses la endroit
 Si ont en alant penser a l'es
 Mais and amis que fust prunetaster

Bons est vostre conseil acorne & pliat
 Tant dilluce amisi coniames
 Sans acrest nō' acheminames
 Deuāt nō' la voie tout droit
 Et a ces choses la endroit
 Sont en alant penser assez
 Mais amis que fust prunetasse
 Ne matinee auques arene
 Et nū' une grāe lāde libue
 Sont lechemi que nous presimes
 Vne litanie iluce wisines
 Dū' aiguel encontre .i. lyon
 Et si de ice amination
 Del esgander celle meueille
 Quant mais noi vū la pueille
 Et tant piece serent combati
 Car li aigmalot aluati
 Et vū ou champ de sū' lū'

124. ANTIPHONARY.

Contents: The Proper of the Season; the Proper of the Saints; the Common of the Saints. [With the music notation.]

Latin manuscript, written in red and black on 461 leaves of vellum. With music notation. Initial letters carefully painted in red, blue alternately, on pen drawn grounds of the contrasting colour, with marginal elongations.

4to (236 x 158 mm.). *Morocco.*

[*France, Early XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£110

An inscription in a XVth century hand, at the top of the first page states that this book belongs to "dominus Vall. Vidis" of the Charterhouse near Paris.

Minus enim in maria magdalenę p[er]stitit
que acius credidit: q[ui]n thomas qui dui
dubitauit. ille ⁊ e[un]d[em] dubitando uulneri acuti
res tetigit: ⁊ de n[ost]ro p[ec]c[ato]
re dubietatis uulneris
Psallite domi no amputauit. Rm.

qui ascendit su per te los celo n[un]c ad o ne[m]e
alle lu ya. Mumbilis deus in sanctis

luis de us ista xl. Qui ascendit sup. leo. r[un]t

Ad insinuandam q[ue] ueritatē d[omi]ne resurrex
tionis: notandū nobis est q[uo]d lucas refe
rat dicens. Conuersens p[re]cepit eis ab ierl[us]imis ne
discedent. Et post pauca. uidet[ur]
illis eleuatus est: ⁊ nubes suscep
pit eum ab oculis eor[um]. w.

Donis nulem
ascensum n[ost]rū d[omi]ni ne qui ambu las sup p[er]

125. GRADUALE AD USUM ECCLESIAE BRIXINENSIS.

A Gradual in Latin of the diocese of Brescia in Northern Italy written on 192 leaves of vellum, with musical notation throughout on four lines, written in black and red, with initial letters in red, some in red and yellow.

Written in the early fifteenth century.

4to. *Original wooden boards, covered with deer skin and with one leather thong (leather worn).*

(Brescia, Northern Italy, Early XVth Century.)

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Many of the contents are not to be found in the later printed *Graduales*. This manuscript was exhibited as No. 36 at the "Church Congress Exhibition."

Inapit graduale a. s. cō Gregorio pp. ordinat r col.

Dne iuam a nimam meam
deus meus in te confi do non
eru bescam neq; irideant
me inimici mei et enim uni

uer si qui te expectant non confun
dentur. **V**ias tuas dne demonstra michi
et semitas tuas edoce me. *Seculorum amen.*

Univer si qui te expectant
non confundentur **Domine**

Vias tuas domine

notas fac

mi

chi

et se mitas

126. SENECA.

OPERA. [With the spurious Epistles to Paul.]

Latin Manuscript on 130 leaves of paper, some leaves on vellum, in a neat book-hand; a large illuminated capital in gold and colours, with pen work filling on folio 1A; a smaller gilt initial, and other ornamental initials in red or blue; chapter-headings rubricated.

Folio. *Old calf.*[*Portugal, Early XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£45

A very interesting manuscript, in the writing characteristic of a Portuguese scribe. The book was, possibly, written for King Duarte, founder of the first Portuguese Royal Library, who was a keen student of the works of Seneca and other classical authors.

Lucius Annæus Seneca

Lucius Annus Seneca

L'ordulen fongione fana d'apulus
et partium hanc pect comen
uiffine vite fuit quem non ponem
in Catholice fanoz, mfi me ille
Epfe puoaret que legum a plu
rimis pauli ad Senecam et Seneca
ad paulum in quibus cum effe
re leione magis et illius tempore
potentiffimis optare fe dicit cur
effe loci apud fues cur effe paulus
apud rhanos hic ante biennium
q Petrus et paulus martiro co

conuictus. A. necum interfectus est.

Seneca paulo salutem. —

Dicitur primo facere
tibi pame nuntium for q heri cu lualio mo
de apasfis et aliis rebus tractatu habuerim. Erit
en tunc plina: tuar: quatum comes meum cu iam in
citod salustianos fecissimus. Quo loco ecce m. alio rediret. In te
quibus dmi visi nobis aduerti sunt. Eerte q pnam tu optauimus
et hoc scias volo. libello tuo lego. i. de plims aliquas lras quas ad
aliqua euitate seu caput. i. hac diuisti nra exhortate lra
moralem commentes usq: nfecta lra. quos sensus non puto ex te
dicere. sed per te. Eerte aliq ex te i per te. Tanta em mag lra
eare reru est. Tanta q gnoscate clarent. ut in suffectuas ptem
etates hom quibus mstitui pfa si possint. In te tale frater cupio

Seneca paulo salutem

Iteritas tuas hilares huius accipi ad quas resarde statim po-
tui si pnuam iuuenis que ad te eram missum habuisssem
Dae em qn et per quem i quo tempe et cu quid dari cerneret qd
debeat. Reus em qd putes neglectum dum plane qualitate respicio
sed qd hinc meae bene a vobis acceptas alimidi satis feliam me ar-
bitror tanti dari ultra. Nec em hoc dicere censeo ut sophista magis.

127. GERSON (Jean de), *Chancellor of Paris*.

TRACTATUS DE MISTICA THEOLOGIA SEU CON-
TEMPLATIONE SPECULATIVE ET PRACTICE.

Latin Manuscript written in early cursive Gothic script on 42 leaves of vellum, with initials and headings in blue and red, 34 lines to a page.

Small 4to. *Modern vellum*.

Amiens [Early XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

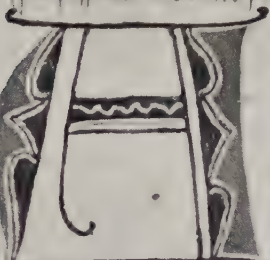
£42

Manuscripts written at Amiens in the reign of Charles V are of considerable rarity.

At the end of the Manuscript is the short colophon "*Et pertinet ad monasterium venerabile fratrum celestinorum Beati Anthonii de Ambianis. Scriptus per manum fratris Victoris Herdinc in ordine predicto professi.*"

There is an early inscription at the foot of the last blank page, "*Iste liber est Celestinorum de Ambianis. Jhesus maria Joseph Johannes magdalena.*"

Incipit Tractatus de mystica theologia seu contemplatione
speculatiue & practice editus a Reuerendo patre & dno dno
Iohanne de personis Cancellario ecclesie parisiensi in sacra pagina
professore omnino. Scribitur anno domini milia. M. c. l. v. .



Astimulavit me promissio nonnulla illud agere
di quod vestram expectationem repetere me
scias ostendere scilicet an cognosco dei melius
per penitentem affectu. Et per intellectu inest
quantem habeatur. Vbi enim debet si forte per
aspirante conatibus deo prebit studium meum
ea ipa ad communem intelligentiam deducere que
super theologia mystica hoc est occulta dnm.

tradit dromus doctus non dubium ab illo qui ait. Loquimur sapiam
inter perfectos sapiam in mysterio que abscondita. Conari preterea
meditor si ea que de contemplatione speculatione meditatione raptu
et extasi de excessu mentis de dimissione spiritus et anime et similibus
doctores elementis scriptis reliquerunt poterunt ita palam fieri et quo
dammodo veniunt ut alii ab expertis quales sunt viri possint vel intel
ligere aut saltem fide credere sanctos illos viros huius sciam longe
altioris nobis a nostra communis quos ad supermentales rapuit ex
cessus rapuit denota contemplatio. Dicam vero quod frequens est
apud vniuersos in accessu alicui vel in soliti vel arduum. Et vultu app
soler. annu. in varias partes pro varietate rationum. Comperi hoc plu
ries nominatum in re puta. Tractatus itaque materiam qua nulla sub
limior est nulla diuiniore sed nec ulla queri difficilior fiant nulla per
filiuorum inueniri ut pote in qua nostre felicitatis corde fuerit con
tinuum ad aspectu manifestatis huius sapie. Verens ne peritator eme
volens fieri opprimeret a gloria. De hinc copiam ne superba peritator
cederet me. Quis enim magna molens non impunitatur ab ea. Et
tunc denique ne de cetera singularitate notaret quam duabus viti
mis letibus seculis condempnam. At vero poterant hoc turbare
retroque flectere pedes mee inuestigationis ne preterderet si de solis
tribus prius considerem et non in eo am diat. Invenit dominum
semper. Si preterea constructus duplici officio publico non deriveret

FRENCH MANUSCRIPT ON VELLUM WITH 37 ILLUMINATIONS IN GRISAILLE
128. VIE DE JESUS.

French manuscript of the second part of the XVth Century on 211 leaves of vellum, 30 lines to a page. Executed with great care and accuracy in black and red writing. Rubricated throughout.

Adorned with 37 marvellous miniatures, in grey and gold in the grisaille manner, which display a certain affinity to Jean le Tavernier. Numerous initials in gold and colours.

Small folio. Old calf.

[France, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£1750

This codex chronicles the life of Jesus from the time preceding the Nativity until Whitsuntide; episodes from the life of Mary and the Apostles are added. At the beginning of almost each chapter, one of the most important events described in it is depicted.

The miniatures are 3. 4 by 4. 6 inches in size and are framed by a small border. Their breadth corresponds exactly to the written space, a fact that establishes a strong link between the text and the illustrations which thus are firmly related to the disposition of the whole page.

Miniatures such as these, done in the grisaille manner, are rarely found. The colouring is restricted to diverse shades of grey, black for the principal lines, and the careful use of white for the heightening. In the present specimen gold has been applied for the halos, borders and other details; a delicate rose-grey for the flesh-tints and occasionally a viridescent tone has also been employed.

The whole is framed by a narrow, reddish-purple border.

The cycle as a whole gives a detailed and complete description of the biblical events of the New Testament from the time preceding the Nativity until Whitsuntide, and contains in addition a number of rarely depicted episodes: Jesus teaching His disciples to say the Lord's Prayer, the disciples bringing bread from the town (in the miniature depicting the Samaritan woman at the Well), the Jews attempting to throw Jesus down a mountain, etc., etc.

The illustrations aim at a vigorous and lively interpretation. In the



Comment marie mactdelame vint pimerement a ihus
 en la maison de symon le lepreux. Comment saint jeh
 baptiste dist a ses disciples que ihus estoit le vray mes
 sias promis en la loy. puis parle d'aucuns embacles
 de ihesus

Ainsi comme ihus menoit en la maison de sy
 mon le lepreux a estant compaignie de cene
 duns et d'autres marie mactdelame qui p
 auant auoit este femme dissolue et de
 meschante vie en estant contrition de tuer pour cause
 de ses pechiez vint en celle maison. Et lors tout groupe
 ment ainsi comme vne personne desplaisant et hon
 teuse elle sen ala derriere ihus et se laissa cheoir a ses
 piez et en estant amertume de tuer commenta tres
 fort a plourer si que des larmes de ses yeus elle l'aua

presentation of the Child Jesus in the Temple, the animated gesticulation of the Doctors is rendered with dramatic verve, and often the emotional expression of the features and movements is very well depicted as for instance in the Curing of the man born blind.

The manuscript has an interesting pedigree. According to the armorial ex-libris it *once belonged* to the well-known politician, *Nicolas Joseph Foucault, State Councillor of Louis XIV.* Foucault's interest in old manuscripts gives room to the assumption that he acquired the present specimen at the dispersal of the famous library of Baluze.

Early in the XIX century "*La Vie de Jésus*" was the property of the State Councillor and Postmaster-General, *H. F. Friedrich von Nagler*, one of the foremost collectors of the time.

The illuminations represent the following episodes, page 2, Annunciation to Joachim; Joachim and Ann under the Golden Gate; 8, Nuptials of Mary; 13, Annunciation; 17, Visitation; 19, Nativity and Annunciation to the Shepherds; 24, Adoration of the Magi; 26, Presentation in the Temple; 34, Jesus preaches to his disciples; 37, Jesus teaches his disciples to say the Lord's Prayer; 40, Jesus and the Samaritan Woman at the Well (on the right Peter and John returning with bread from town); 43, Jesus and Magdalen; 47, The Jews attempting to throw Jesus down from a mountain; 50, Multiplication of Bread and Fish; 53, Transfiguration; 57, Jesus teaches the people and a doctor; 60, Jesus refuses the Pharisees; 63, Healing the man born blind; 67, Raising of Lazarus; 72, Jesus speaking to a Pharisee; 75, Entry into Jerusalem; 77, Jesus and the Adulteress; 78, Jesus on the Mount of Olives; 95, Jesus before Pilate (washing his hands); 109, Crucifixion, with Mary and St. John; 127, Descent from the Cross; 130, Entombment; 136, Descent into Hell; 142, Resurrection; 145, Jesus and the Disciples at Emmaus; 149, The Ascension; 153, Whitsuntide; 172, Initial "C" adorned with a representation of Ascension of the Virgin.

The style of the figures as well as an obvious familiarity with the canons of architectural and landscape rendition, lead to the assumption that the time of origin of this manuscript is the second part of the XVth century. A certain connection with the style of Jean le Tavernier is unmistakable.

128A. LAURENCE (Brother), *a Dominican Monk.*

LE LIVRE DES VICES ET DES VERTUS.

French manuscript on 95 leaves of vellum ($10\frac{3}{4}$ x $7\frac{1}{2}$ inches), written by an English scribe (XVth Century) in neat *lettres bâtarde*s in two columns of 40 lines to a page.

Running titles and chapter-headings in red, initials painted in red and blue alternately, with pen decoration.

Small folio. *Original oak boards covered with leather, stamped with fleurs-de-lys (rebacked).*

[*England, Early XVth Century.*]

£105

On fly-leaf is the inscription in a fifteenth-century hand "This ys Nicolas Leighe his booke"; also the original cost of the manuscript.

" ——— ye poynte
" ——— poynte
" XXXV paraffis.
" the byndyng "
" the velom "

}

Illegible.

This work was written by Frère Lorens, the Confessor of Philip III. ("the Bold") of France, 1279. It is an exposition of the Christian Doctrine, containing explanations and commentaries on the Ten Commandments, the Seven Deadly Sins, the Twelve Articles of Christian Belief, etc. It enjoyed a wide popularity in the 14th and 15th centuries, being translated into Dutch and English, editions being printed by Caxton, Wynkyn de Worde and Pynson. The first printed edition of this work in the original French was published in 1502 by Vérard.

129. HORAE.

HORAE BEATAE MARIAE VIRGINIS, CUM KALENDARIO PRO USU LINCOLNIENSE. "INCIPIUNT HORAE BEATAE MARIAE VIRGINIS SECUNDUM CONSUETUDINEM ANGLIE ECCLESIE."

Illuminated Manuscript written by an English scribe (XVth Century) on 144 leaves of vellum (8 x 5½ inches) in Gothic letter, 20 lines to a page.

With 24 finely painted full-page miniatures, each within three-quarter floreate borders finely painted in gold and colours, 24 initial letters painted in red, blue and white on a gold ground and each page on which they occur decorated with a three-quarter border of flowers, fruit and arabesques on a background of small dots, 20 smaller miniatures represent St. Michael, St. Andrew, St. Lawrence, St. Stephen, St. Nicholas, Adam and Eve, the Crucifixion, the Wounds of Jesus, etc., and 15 other pages with borders at top and bottom, a large number of small initials in gold, blue and red.

4to. Old calf, line panel tooling on sides, with ornament at corners, gilt panelled back, g. e.

[England, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£550

This Book of Hours is of the Use of the English Church and has the Lincoln Calendar of Saints at the beginning.

St. Hugh (Bishop) of Lincoln's name appears twice in the Calendar, each time in red. On October 6th for the celebration of the translation of his remains in 1280 to a conspicuous place in the great South Transept of Lincoln Cathedral. On the 17th of November for the keeping of his Feast, the name of St. Hugh also appears in the Litany of Saints.

The artist has undoubtedly depicted in his paintings types of English men and women of his own time and locality (probably the neighbourhood of Lincoln). The dresses are copies from those he saw worn by men and women around him. The architecture is the ecclesiastical architecture familiar to him. The landscapes forming the backgrounds of his pictures were painted from the English countryside to be seen from his scriptorium.

The miniatures are of real historical value, faithfully depicting the men and women of Fifteenth Century England in their true settings.



See No. 129.

FOR THE USE OF QUIMPER IN BRITTANY.

130. HORAE.

HORAE BEATAE MARIAE VIRGINIS CUM KALENDARIO (FOR THE USE OF QUIMPER).

Illuminated Manuscript on 151 leaves of vellum ($6\frac{1}{2} \times 4\frac{3}{4}$ inches), written by a French scribe (XVth Century), 16 long lines to a page, the calendar (in red, blue and gold) and the Joyes of Our Lady in French.

With 14 fine miniatures, 14 full-page borders, 12 with ivy-leaf patterns in burnished gold and small blue flowers, and 2 with scroll work. With several hundred small initials, about 150 of which have slight borders attached.

8vo. Black morocco.

[France, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£475



132. HORAE.

HORAE BEATAE MARIAE VIRGINIS AD USUM
LINGONEN. (LANGRES), CUM CALENDARIO.

Latin illuminated manuscript (XVth Century) on 168 leaves of vellum, neatly written in a "Bastard" hand, 17 lines to a page.

With six large miniatures, each with a richly decorated border, enclosing smaller miniatures in the principal initial letters, illuminated in burnished gold and colours, and ten smaller historiated initials and numerous fine borders. The Calendar is written in black and red. Several hundred initial letters in gold and colours.

Small 4to. Calf, gilt back.

[France, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£385

On folio 83 appears a XVIth Century ownership inscription in French, recording that the book belonged to Noble Claude, lawyer and official of the city of Dijon.

An interesting and unusual use.



133. RICHARD ROLLE, *Hermit of Hampole*.

PRICKE OF CONSCIENCE [AND OTHER POEMS IN ENGLISH].

English Manuscript on 121 leaves of paper, beautifully written in a regular book hand, 37 lines to a page; headings and initials in red, imperfect at beginning, and text on a few leaves shaved at top.

Quarto. *Half calf*.

[*England, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£350

In addition to the *Pricke of Conscience* the manuscript contains the following poems: *Here begynnyth a notabyll matere and a grete myracule in the yeer MCCCXXIII, whiche myracule ys of a certeyn man that was callyd Gy*, eight leaves.

The Holy Rode the swete tre ys good to haf in mynde (cf, Carleton Brown, *Register of Middle English Verse*, 2178).

Seint Theophile was a grete man & a grete clerk also (Carlton Brown, 2089) 6 leaves; and other prose tracts.

In Richard Rolle's . . . "lengthy poem, *Pricke of Conscience*—a popular summary, in 9,624 lines, of current mediaeval theology, borrowed from Grosseteste and others, strong in its sense of awe and terror of sin, and firm in its application of ecclesiastical rules to the restraint and pardon of sins—the abuses he condemns most strongly are those of individual licence and social life. If he had any quarrel with the Church, it was rather with some of its theologians who did not share his philosophy than with its system or its existing development."—(*The Cambridge History of English Literature*. Vol. II, p. 48.)

But he reherfeth to his fiftene as he the fowd & becom had fene
in som booke of the ebrenys / y the fiftene to his contermys
in Ebreth booke he them fowd / and oerth as he oall them fowd

Every day after othyr enyn as ye may now here me neyn

1. The first day of y fiftene days the de. shall rise as the boke fays
A bonyn the heygth of every molbitayn / folbety c. b. t. in certayn
And enyn in hys ftede of fland / as hyllye doth here i thys land
2. The second day yt shal be lath / y omethys onyn man shal yt knall
3. The thyrz day yt shal seme plaw / and stond enyn i hys conw a geyn
Do yt stood at the begynnyn / wnt ryfing or fallyn
4. The folbethe day thys shal yt be the most wondyr fyfthys of the de
shal com to gedyr and make remeynyn / full hydons to mane heyrng
zart qibatt y yt shal ogywff / wote nonan but god almyghty
5. The fyfte day the see shal bryn / and the watrys as theyryn
And that shal last fro the ome ryfing / on tyl the tym of the doffid goyng
6. The syfte day shal opring a bloody dett / on gres and treys as it shal shett
7. The sevenyt day hothfing shal donn fall / z grete castels and towres w all
8. The eyght day. Rofthys & ftonys / shal fmyght to gedyr all at onys
Echon to othyr shal omgyht fast / do y they shal be all doffn cast
And every stone on dyners hys / shal be omgyd in thys pafte
9. The nemt day shal erthe qibarys be / genally i every countre
So grete erthe qibarys as shal be than / was nenyw dothyn the world began
10. The tenth day after to neyn / the erthe shal be made pleyw & enyn
hellys and ralye shal turnyd be / and be made all enyn to fe
11. The elleneythe day men shal com out of canys & hohys all a botb
Do those men that no lort can / and none shal opeke to othyr than
12. The tvelthe day after the fterys shal fall / z ogywff fro the hemyd all
13. The thrydteythe day shal dede men bonys be sett to gedyr z rise at onys
And wpon thez grabys stande / thys shal befall in every lande
14. The folbeteythe day all that lemyth pan / shal dye chyls man & woman
for they wyth them shal rise a geyn / yat dyed byfor to rove or payn
The fyfenteythe day shal thys betyde the world shal bren on eny syde
On the erthe there be noth dwelle / on to the utterst ende of helle
Thys tellyth Jerom thys to hys fiftene / as he in Ebreth booke had fene
But for all the to hys y men shal be ryt shal nonan certen be
Othat tyme cryst shal come and gere dome be oodernly shal he come

135. HORAE.

HORAE BEATAE MARIAE VIRGINIS, CUM CALENDARIO.

Illuminated Latin manuscript on vellum (French, XVth Century), on 106 leaves, neatly written in Gothic characters, 13 lines to a full page.

With 9 large miniatures with arched tops, surrounded with richly decorated borders of ivy-leaf pattern in burnished gold, interspersed with natural flowers and fruits, in gold and colours. The Calendar is written in red, blue and gold. With several hundred initial letters in blue or burnished gold, with pen-work decoration.

8vo. Crimson velvet, g. e.

[France, XVth Century.]

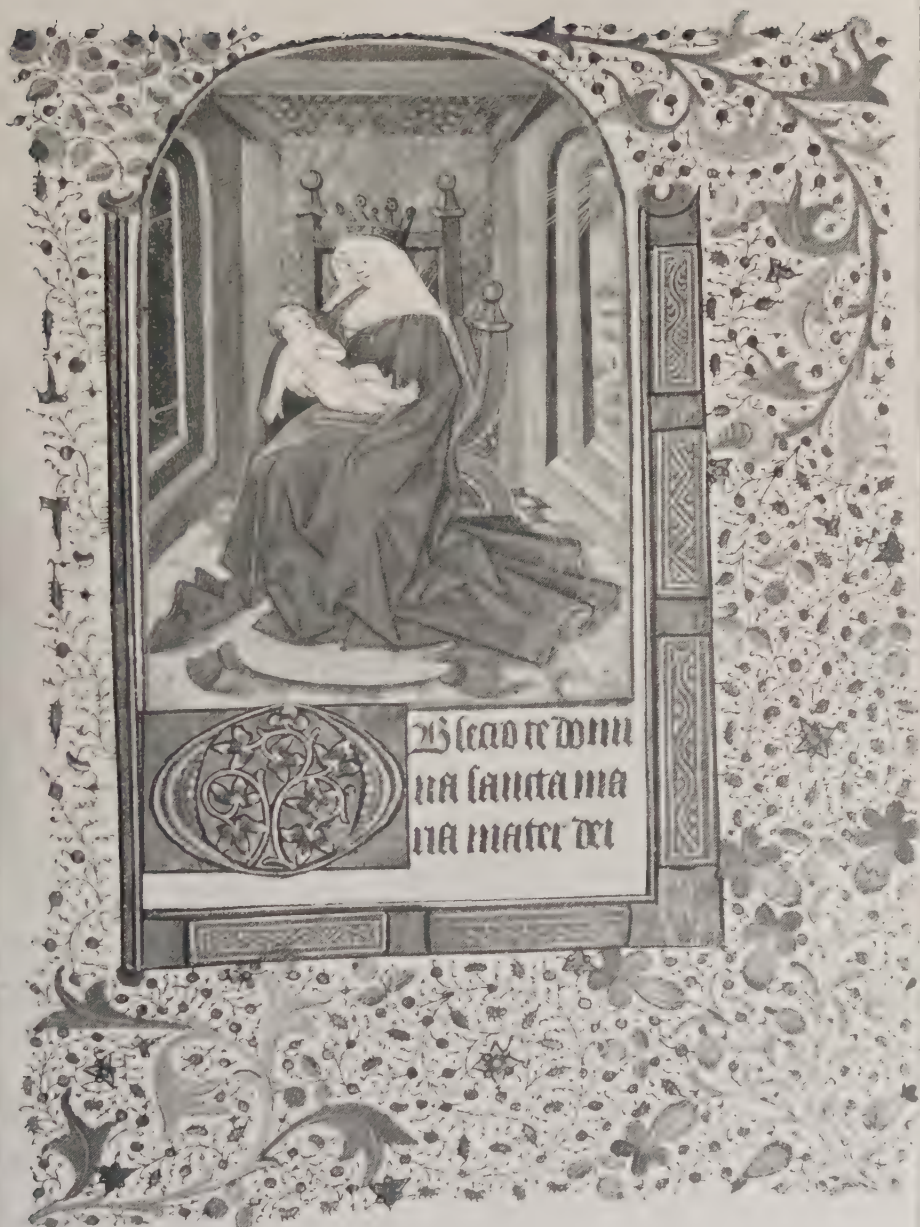
(SEE ILLUSTRATION OPPOSITE.)

£300

The miniatures represent the following subjects:—

The Nativity; The Angel appearing to the Shepherds; The Adoration of the Magi; The Presentation in the Temple; The Flight into Egypt; The Coronation of the Virgin; The Day of Judgment; The Virgin and Child and another.

At the beginning are two leaves written in another contemporary hand, at the end there are three leaves in a French current hand and on the recto of the first leaf appear three 18th century ownership inscriptions.



136. BIBLIA LATINA.

Latin manuscript on 580 leaves of vellum (of which four are blank), beautifully written by a French scribe in neat small Gothic letter; double columns; headlines, initials and chapter-numbers in blue with pen-work in red; first initial painted in colours with extension along margin.

Eleven finely coloured miniatures on vellum (from a French Horae) inserted to illustrate the appropriate passages of the New Testament, each miniature within an illuminated border, richly coloured and mounted, the mounts in five cases cut to show decoration on the verso of the leaf.

Thick small 8vo. *Blue morocco, gilt lines on sides, g. e.*

[*France, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

On a fly-leaf is the following inscription in a 16th century hand: "*Hec Sacra biblia manu scripta Dono Dat franciscus Imperator Parrochia Sancte fidis Loco nationis et educationis suae. Anno a christo in uterum Virginis Illapso 1566 quarto callendas Junias. Fraciscus Imperator, v. f. D.*"

The text of the MS. was possibly written in the XIVth century, although the miniatures are of a later period and mounted on a different vellum from the fine skin on which the text is written.

[illegible][illegible]

137. HORAE BEATAE MARIAE VIRGINIS, CUM CALENDARIO.

Charming manuscript in Latin, written by a Flemish scribe on 189 leaves of vellum, 15 lines to a page, Calendar written in red and black, with initial letters beautifully illuminated in gold and colours.

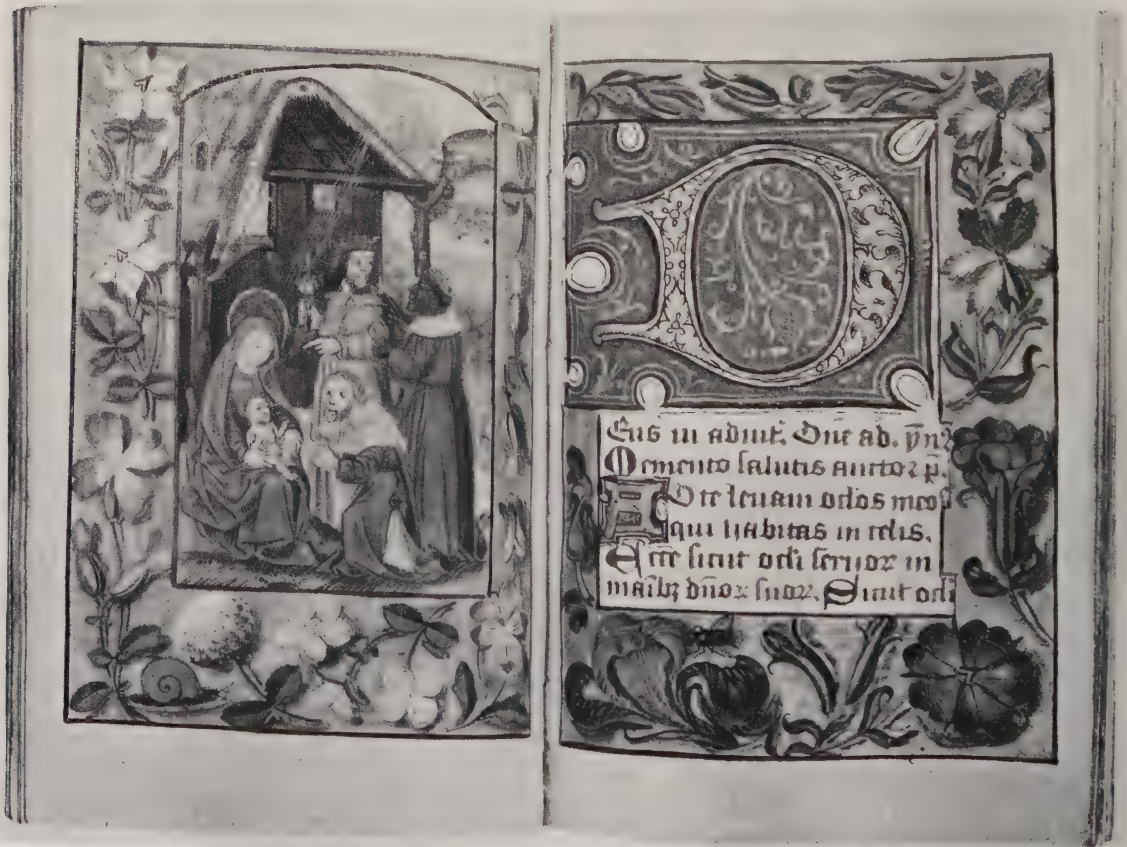
With 16 miniatures beautifully executed by a Flemish artist. Each miniature surrounded by a typical Flemish border showing flowers, animals, insects, birds, leaves, fruit, etc. The opposite page to each miniature contains a similar border beautifully illuminated and in each case with a large initial letter in gold and colours.

12mo. Old red velvet.

[Flanders, XVth Century.]

(SEE ILLUSTRATION BELOW.)

£250



138. HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Latin manuscript on 155 leaves of vellum, written in red and black in bold Gothic characters, 15 lines to a page.

With twelve large miniatures in arched compartments, each within borders of flowers, leaves and sprays of gold and colours. Thirteen small miniatures in the text and 12 initials in blue or red on a burnished gold ground decorated with various designs of floral spirals, strap-work, etc., and numerous small illuminated initials, some with marginal decorations.

8vo. Brown morocco, g. e., by Rivière.

[Netherlands (Bruges?), XVth Century.]

(SEE ILLUSTRATION BELOW.)

[SOLD]

This manuscript was apparently executed in the Netherlands, for, though the decorations are in the French style, there are rubrics written in Flemish, and the Calendar, which does not contain many names, includes St. Donatian, Archbishop, the patron saint of Bruges.



Incipiunt hore de sancta cruce

Domine labia
mea aperies. et
os meum an
nuntiabit lau
dem tuam.

Deus in adiutorium meum
intende. Domine ad adiuu
dum me festina. Gloria
patri et filio et spiritui sancto
Sicut erat in principio et
nunc et semper et in secula
seculorum amen. alleluia.
In septuagesima. laus tibi
domine in eterne glorie. ps.

139. HORAE BEATAE MARIAE VIRGINIS (USE OF ROUEN).

Manuscript in Latin, written in an upright Gothic hand on 140 leaves of vellum, 15 lines to a page.

With nine miniatures in arched compartments, each surrounded by elaborate three-quarter borders of flowers, fruit, and sprays in gold and colours, border to the outer margin of each page in pen-work and colours, initials in gold on coloured grounds.

8vo. *Old French red morocco gilt, dentelle borders round sides, g. e.*

[*France, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

[SOLD]

At the end are inserted two additional leaves, written about 1475, the second of which contains a Commemoration of S. Francis of Assisi. Pasted on this leaf is a fine intaglio engraving of S. Francis, kneeling in landscape and receiving the stigmata. This engraving is not later than the date of the writing on the leaf, and probably French. It is lightly tinted in ochre and blue, and is surrounded by a delicate pen-work border in red and blue. It is undescribed by Max Lehrs and probably unique.

Margin of first leaf slightly defective.



141. CICERO.

DE NATURA DEORUM ET DE DIVINATIONE.

Latin manuscript on 170 leaves of vellum, beautifully written in very elegant Roman characters, initials in dark brown and red; perfect condition.

Small folio. *Old russia gilt (Harleian style).*

[*Italy, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£175

A fine example of roman letter, probably executed by an Italian scribe about the middle of the fifteenth century. This is probably one of the manuscripts which served as models to the early Italian printers for their elegant roman types. Manuscripts of Cicero's *De Natura Deorum et De Divinatione* are seldom in the market.

A beautiful manuscript with very wide margins. From the Askew (MSS. No. 443) and Woodhull libraries.

115
VETVS OPINIO EST
iam usq; ab heroicis ducta
temporibus eaq; & popu-
li ro. & omnium gentiū
firmata consensu dictam
quandam inter homines
divinationem : quā graeci
εὐχρηστική appellant id est

praesensionem & sciētiā rerum futurarum.
Magnifica quaedam res & salutaris est si mō
est illa quacūque proxima ad deorum eū
natura mortali possit accedere. Itaq; ut alia
nos melius multa q̄ graeci sic huic praestantiss-
simae rei nomen nostri a diuis graeci ut pla-
to interpretatur ἀστυρία duxerunt. Gentem
quidem nullam uideo neq; tam humanam
atq; doctam. neq; tam immanem tamq; bar-
baram. quae non significari futura & a qui-
busdam intelligi praedicq; posse censeant.

Primo asserit ut ab ultimis auctoritatem
repetam pp planitiem magnitudinemq; regi-
onum quas incolebant cū celum ex omni
parte patens atq; apertum intuerentur traie-
ctionesq; motusq; stellarum obseruauerunt.
Iuib; notatis quid cuiq; significaretur memo-
riae prodiderunt. Qua in natione chaldei

142. TRACTATUS.

Latin manuscript on 126 leaves of vellum written by an English scribe in a clear Gothic hand, 37 lines to a page. Initials in blue with red flourishes.

Folio. *Half calf.*

[*England, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£175

A collection of short theological tracts, including pieces by the mystic Richard Rolle, Hermit of Hampole, and Walter Hylton, author of the *Scala Perfectionis*.

A full manuscript index has been added to the work, and among the most interesting sections are the following:—

1. A letter from Master Walter Hylton about the use and prerogatives of the Religious Orders and especially of the Carthusian Order, which was first sent by the said Walter Hylton to a Venerable Baron of the King's Exchequer called Adam Horsley.
2. A letter from Master Walter Hylton to a friend about the Image of Sin.
3. A devotional tractate of Richard de Hampole about the remedies of consolation against various spiritual temptations.
4. A devotional Tractate of Richard Hermit of Hampole on the sweetness of the contemplative life.
5. A letter of the Venerable Father Roger de Walcheren, formerly a Canon of St. Paul's Cathedral, London, from his Moral Compendium, about the preaching of the Word of God, before he pronounced a sermon in public.
6. Prologue of Alured the Abbot of Rievall to the life of his sister who was a nun.
7. An excellent letter from Peter de Blois to the Bishop of London defending himself from becoming a Priest.
8. A short and true Relation of a miracle performed by divine grace in the diocese of Norwich in the year 1446 about the Real Presence in the Sacrament. This relation was sent in writing to the Venerable Dr. Thomas Gascoyne, formerly Chancellor of the University of Oxford and now living in the College of St. Mary de Oriel, by Thomas Cranewys, Chaplain of the aforesaid diocese of Norwich who knew of the truth of this matter.

speciali quodam decore sunt et quoniam reaptate ita ut ipsa dispositio
 opus quoddam univere videat speciale sibi adhibita diligentia condico
 ris. Insuper alia idcirco mirantur quia monstruosa quodammodo sunt ut
 edulcorata quorum quidem plasmantur quantum ab humana ratione aliena est tam
 totemque humani animi in admiratione compellere potest. Quare
 corcodillus manducans inferiorem molam non movet. Et quomodo
 Salamandra in igne illesi permanet. Quia dedit et herino spinas
 et dedit ei ut se ponne turbine discussis involvat quibus omnis in
 cedens pridet quasi planctu. Et formula que huius suppuerant psona
 me horrea sua replet. Adhuc quorum de visibilibus suis laqueis necit ut
 pedum capiat. Ipsi sunt testes sapientie dei. **Capitulum iij.** de his que sunt
 in suis in multis et que diversa sunt in suis. et c.

Est adhuc aliud verum et evidens diuine sapientie argumentum quod
 omne genus sibi simile precat et in tam multis similitudo una
 pagata prime origine formam non mutat. Non omne vitulum non
 vana aqua non cerua lepore non leo vulpe sed in sibi simile propinquum
 suum extendit omne quod est. Hoc quoque insensibile natura custodit
 Aliud quod est tilia aliud fagus aliud quere. Cuiusmodi sua speciem habet
 et cuiusmodi genus sui sunt similitudine. Unde folium quoniam ferax
 tis dentibus per genus distinguuntur quoniam miter productis costulis hinc
 illuc quod intexitur. Summa vnum munia aliud omne quod est vnum genus
 vnum inuenit similitudinis. tot dentes in uno quoniam in alio. tot costulas
 in uno quoniam in alio. talem formam in uno qualem in alio. tale colorem
 in uno qualem in alio. Ecce quomodo mora quoniam fracta quibusdam similibus
 admittit compactis tamquam distinguunt. tale vnum qualem altera et omne
 natura quod amissa inuenit dictantis preceptum accipit in se similes suos ex
 cedere presumunt. Hoc quoque mirabile est quod in uno corpore tot construnt
 membra. tot membrorum forme. tot loca. tot officia. Ecce in uno homine
 corpore quot membra. aliud auris aliud oculus aliud lingua aliud nasus
 aliud pes aliud manus. singulis sua forma. sua loca. sua officia. Et cum sunt
 ita diversa in se singula. nunc tamen coaptantur diuina. Post figuram sequitur
 color. **Capitulum iij.** de colore celestium et terrestrium. et c.

De colore rerum multa differere opinio non est. cum ipse visus prebet
 quantum nature decoris additur cum tam varis distincta coloribus
 adornatur. Quid luce pulchritudo que cum in se colore non habeat

143. JUSTINUS.

EPITOME IN TROGI POMPEII HISTORIAS.

Manuscript in Latin, written in a very neat humanistic hand, on 248 leaves of vellum, 26 lines to a page.

With 44 large and fine interlaced initials in colours, painted on a burnished gold background. At foot of first page is a crest of a tree and a wild boar within interlacing ornament.

Royal 8vo. Orange velvet.

[Italy, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£145

A very neat and clearly written manuscript. The numerous initials are particularly interesting and of an unusual type.

MACEDONIA:

antea nomine E
 mathionis regis cu
 ius prima uirtu
 nis experimenta
 in illis locis ex

tent. Emathia conomina est.
 Huius sicut incrementa modica:
 ita termini per angusta fuerunt. Po
 pulus pelagor regio Boetia dicitur.
 Sed postea uirtute regum & gen
 nis industria subactis primo fini
 timis mox populis nationibusq; im
 pecium usq; ad extremi orientis
 terminos prolatum. In regione
 peonia quae nunc portus est ma
 cedoniae regnasse fertur Thelepo
 nus pater Asteropei. cuius troiano
 bello inter clarissimos iudices ux
 bis accepimus. Ex altero latere
 in Europa regnum Europus nunc
 tenuit. sed & Caranus cum ma
 gna multitudine graecorum sedes in
 Macedonia responso oraculi iuis
 sus querere: cum Emathia uenit

144. THOMAS A KEMPIS.

DE IMITATIONE CHRISTI.

Latin manuscript on 111 leaves of vellum by an English scribe in Gothic *lettres bâtarde*, 20 lines to a full page; initials and chapter-headings rubricated.

Small 4to. *Modern vellum binding.*

[*England, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£135

The interesting handiwork of an English scribe. It is unnecessary to point out the extreme rarity of manuscripts of the *Imitation*. This item bears the name of Nathaniel Wanley, M.A. and date 1664 (inscribed in a contemporary hand). He was Rector of Beeby, Leicestershire, and wrote several books, the most famous of which was *The Wonders of the Little World*.

De compunctione cordis. Capitulum. xxiij.

Non vis aliquid proficere consuevis in timore dei? ^{to}
Noli te nimis liber sed sub disciplina cohibere.
omnes s^o tior. Nec mepte te tradas leticie. Da
te ad cordis compunctionem et merces deuotionis. Co
punctio multa bona aperit. que dissolutio cito perdat
conuenit. Vnde est q^d homo p^{er} vng^u effecit in
hac vita letari quousum exultat et tam multa pi
cta anime sue considerat et pensat. Ad leuitatem
cordis et negligentiam defectum morum non sentimus
anime nostre dolores. Sed sepe danc videmus. qui in
to flere deberemus. Non est vera libertas nisi bona
leticia. nisi in timore dei cum bona consuetudine. Felix qui
vixit potest omne impedimentum diffinitionis et ad
vocationem se reducere per compunctionem. Felix qui
se abdicat quod consuetudinem suam inuincere potest
et irascere. Cetera vixit. consuetudo consueti
dne vixit. Si tu sis homines digne. ipse te
boni digne tunc facit. Non attrahat tunc
nisi te implicet carum maior. Iste semper oculus

145. CICERO.

MARCI TULLI CICERONIS: LIBER DE SENECTUTE.
LIBER DE AMICITIA. LIBER DE PARADOXIS. LIBER
SINONYMARUM AD LUCIUM VECTURIUM. DE PUNC-
TORUM ORDINE TRACTATUS.

Manuscript on 146 leaves of vellum, beautifully written in an Italian hand in Roman characters, with some finely illuminated capitals and border in burnished gold and colours.

8vo. *Olive levant morocco, gilt border on sides and back after a contemporary Italian design, vellum end leaves, g. e.*

[*Italy, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£135

A beautiful example of fifteenth century Italian illumination and calligraphy. The first page is decorated with a large ornamental initial "L" and full-page border, finely painted in a typical Italian design of interlaced white stemwork on a background of deep green, blue, vermillion and burnished gold, with a coat-of-arms in the lower part of the border, gules a lion rampant or, enclosed in a laurel wreath.

There are three other large illuminated initials, two of which have marginal ornamentation extending to half the length of the page, of similar workmanship. There are, in addition, five small initials in burnished gold on coloured ground.

O Ite si quid ego te aduocum conu-
leuassio. O ue te nunc coquit. uer-
satq; in pectore fixa. Et qua de
primis en quid erit premis.

Aet enim mihi uersib;
isidem affari te Attice
quibus affat u. Cuius
flamincum. Ille uir
hanc magna cum re sed plenius
ride. Quam certe scio non ut
flamincum sollicitari te o atti-
ce sic noctesq; diesq;. Non es
moderationem animi tui et e-
quitatem te q; non cognomen
solum ab athenis deportasse s;
humanitatem & prudentiam in-
telligo. Et tamen suspicor te



145A. OFFICIUM B.V.M. AD USUM ROMANUM.

Charming pocket manuscript in Latin, containing the Hours of the Virgin, most delicately written by an Italian scribe on 238 leaves of vellum, 13 lines to a page.

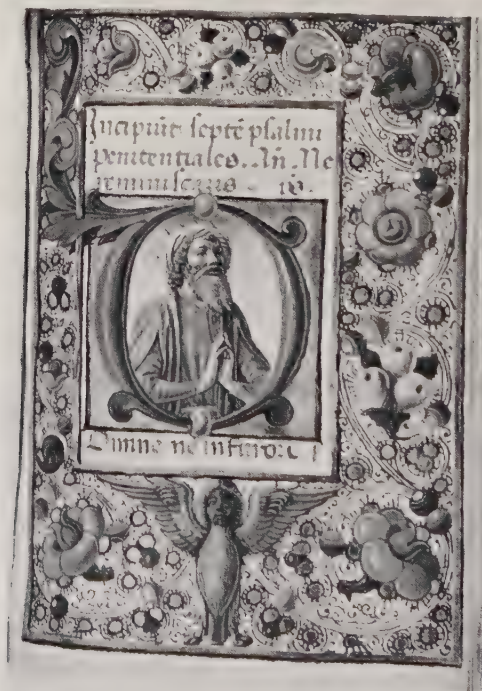
Before the Calendar is a charming painting in miniature of the Visitation, framed in green, with a coat of arms below. There are four very large initials on burnished gold grounds containing most delicately executed miniatures, and three pages enclosed by broad borders edged with gold, filled, in rich Italian style, with realistic fruit, flowers, and birds; in the first border is a coat of arms supported by two amorini. Thirteen other large coloured foliage initials on gold grounds forming partial borders and containing formal flowers. Besides innumerable small initials in red or blue, the larger ones on pen-drawn grounds of violet and red.

16mo. Old red morocco, gilt back and sides, inside dentelles, g. e.

[Italy, XVth Century.]

(SEE ILLUSTRATION BELOW.)

£185



146. HORAE B.V.M. CUM CALENDARIO (IN FLEMISH).

Flemish manuscript on 206 leaves of vellum, written in a bold *bâtarde* letter in red and black, 18 lines to a page.

With seven full-page miniatures, on the opposite pages in six colours a finely designed initial in colours on a ground of burnished gold; these thirteen pages within borders of foliage in gold and colours. Twenty-nine initials in gold on coloured grounds, similar borders half round these 29 pages, other initials in alternate red and blue. Calendar in red and black, litany in blue, gold, and black.

8vo. *Half morocco.*

[*Flanders, XVth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£125

The subject of the miniatures are:—

1. The Annunciation.
2. The Crucifixion.
3. The Nativity.
4. Pentecost.
5. The Mass of Saint Gregory.
6. The Resurrection and Last Day of Judgment.
7. The Almighty seated on a throne with two souls in a napkin on his knee; this unusual design has a fine diaper background.



Dier leghent die in uwen gheest
 die ziele
 heuet di
 begheert
 ind nacht
 en in u
 ne geest
 inden in
 merken
 minnes
 herte soe hebbe ic vroe gheue het
 toth O alre claeste ewighe wylsch
 Ic bidde dat dine begheerte he rege
 woerdichert moet vdr: in alle vree
 de dinge wt minen herte ende dat
 dine gheuede moet doerstoren die
 puerste en mer minns herte en grad
 selke onseken mit dinre minen

In caput proprii scōre
In festo sci satini mris.

Omnis qui nos dō
bri satini mris tu
redis nathelio pfrui. ci
nos fūne meritis. totum a
dōm. Loco pma.

Rome natale sci satini
mris asenis. i
sūmū dīaconi ibi mario
ag pmo mē alios suos di
dian sūt. nō fūctōi are
ni. nō faciēdas rhermas
diochitānis. Qd unus
stima pntam s. cū i fr
gillet tō m. m. m. m. qd
nāret. rīdit. Ego pōr
stima fūne fuor v. v. dīn

Quoniam Loco testā.
Quā cū pnt tūa di
cret m. m. m. m. aut lach
ci tō lerru. aut omnes i
mas igni cremat. rīdit.
Et ego qu. tō s. n. p. he
p. m. n. v. t. n. l. m. m. m.
fūctō nō cōmūa. rīdit.
tū. n. p. m. m. m. m. m. m.
tū. n. p. m. m. m. m. m. m.

Terminus ig ludi
tio pfrui mris. i
cūstali. i. tōcē. i. septe dieb.

Ince ex habit' ab ipsonāo
ometurēsi aspectu Lau
diti. subito lūx de celo fca
ē. t. n. v. cū luce audita est.
v. dīte bīdīcti pīs mei
p. p. p. regnū qd nob pa
tū est. i. o. s. t. m. m. m. m.

In mīg sci m. m. m. m. m.
dō n. p. m. m. m. m. m.

Ratres cor
te eni credi
tur. ad usti
tiam. ore at
ostilio sit ad

salutē. Dicit ei sēptima.
ois qui credit illū nō
ostūdet. h. v. m. m. m. m. m.
b. m. m. m. m. m. m. m.
aploz. dō a. p. m. m. m.
evonobz qui sēcti sūt
dōm erat. m. m. m. m. m.
fūmōnis p. m. m. m. m.

Ampli ex eam nō sē
ceclie tūe bīs. m. m. m. m.
apls erant. i. m. m. m. m.
reerōz. a. c. i. p. m. m. m.
nob p. m. m. m. m. m.
dō m. m. m. m. m. m.
aploz dōm. d. v. m. m. m.

15TH CENTURY.

147. BREVIARUM.

BREVIARUM MONACHORUM HEREMITARUM SANCTI
ANTONII SECUNDUM CONSUETUDINEM ROMANAE
CURIAE.

Illuminated Latin manuscript on 417 leaves of vellum ($5\frac{1}{2}$ x $4\frac{1}{2}$ inches), by an Italian scribe of the middle of the XVth Century, double columns of 30 lines, neatly written in a pretty Gothic hand, calendar in red and black.

Three pages are surrounded by fully illuminated borders with floral decorations finely painted in gold and colours, the first having a shield for a coat of arms upheld by two amorini, with 42 historiated initials, with delicately painted miniatures representing, among other subjects, scenes from the lives of Jesus and the Virgin Mary, many with marginal elongations of bar work, with floral terminations, and many other initials in blue and red with delicate pen ornamentations.

12mo. Old red velvet, g. e.

[Italy, XVth Century.]

(SEE ILLUSTRATION ON PAGE 259.)

£120

15TH CENTURY.

148. LEGRAND (JACQUES).

LIVRE INTITULE DE BONNES MEURS.

French manuscript written in *lettres bâtarde* on 121 leaves of vellum, 26 long lines to a page; numerous small illuminated initials and paragraph-marks in gold and colours throughout; some larger illuminated capitals with delicate pen-work enriched with gold and colours, extending along margin; chapter-headings rubricated.

Small 4to. Green leather.

[France, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£105

deuent a telle oppression q'ul amoit auſſi
 chier mourir que de perdre le ſien. **E**t ad
 ce propos raconte helimand. Comment Jadis
 hanibal aſſegeoit vng chaſtel ouquel eſtoient
 trois cene hommes recluſ qui nauoient que
 mengier n'ens n'az et ſouris. Et adunt
 que vng deſdeulo moult auaricieux print
 vne ſouris et non obſtant que il mourut
 de ſam il la vendi a vnt aultre pour deux cē
 deniers. Par quoy il adunt que l'auaricieux
 mourut a tout ſon argent et l'aut' deſqui
 en fut deliure ſans encheoir amoit. **S**i
 deuroit ſome aduſer et conſiderer comme
 les biens ne ſont ſans n'ens en tant q'il
 en a neceſſite. Et lors il en doit ſobremet
 vſer en remerciaut dieu qui eſt de tous bñs
 la fontaine. Comment ſe ſtat de pourete eſt
 moult agreable a dieu. **P**viij. chapitre.

Pourete neſt aultre choſe n'ens
 vraye ſouffſſance ſans deſirer aut
 choſe n'ens ce que dieu enuoie a creature
Et celle pourete eſt appellee pourete deſ
 perit laquelle dieu apprenue eſt ſeulement
 en diſant que benedices ſont ceulx qui ſont
 p'oures deſperit ceſtaſſauoir de volente. Et
 meſt adins ſelon les eſcriptures que les

150. BREVIARUM ROMANUM.

Latin manuscript, written in a square Gothic hand on 440 leaves of vellum, double columns of 35 lines, with rubrics in red.

With three full borders and numerous large initials illuminated in gold and colours, smaller initials in red and blue with pen-work dorsals.

Folio. *XVIth Century panelled binding of dark morocco tooled in blind with gilt fleurs-de-lys on back and corners of panels.*

[Italy, XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£75

In good condition, with wide margins.

In noie sanctissime et idu-
indue tuitatis ac dei genit-
maie semper uigis glorio-
se totiq; eune celestis. az
incipit ordo breuiarij fm
consuetudine romane eune.
Saluo pmo de aduetu. ad
uesperas. Capitulum.



Is
T
E
S.

Scientes
quia hora e iam nos de
sompno surge. nunc aut pro-
pior est nostra sal q; cu
credidim. Et Deo gratias.
Et sic respondetur in fine oi-
um capitulor per totu an-
num. ymnus.

Anditor alme fide-
ri. eterna lux credentiu
xpe redemptor oium. exau-
di pces supplicu. Qui co-
dolens interitu. mortis
peire seculu. saluasti mu-
du languidu. don. is reus
remediū. Ne gerte mudi
uespe. uti spūs de cha-
lamfo. egressus honestissi-
ma. uigilis mris clausu-
la. Qu' fori potēte. ge-
nu curuatur omia. celesti

terrestia. nutu facitur sb-
dita. **M**e respiciamur agere.
uēture inter seculi. cōter-
ua nos in tempore. hostis
a tello pfidi. **H**aus bono
ut gla. deo pū et filio. scō
simul paracito. i seculor
secla. Amē. **V** Horare ce-
li desuper et mbes pluāt iusti-
f. **A**priatur terra et germiet
saluatore. Ad. m. an. Ecce
nom dū uēit de languo. acla-
ntas ei replet oīe tē. ozo.

Ecce quesum potē-
tia tua et uē. ut ab
imūtib' pcedor mior pe-
riculis te mereamur pte-
gere cū. te liberate sal-
uari. **Q**ui uiu. **A**b
hac die usq; ad actam epi-
phanie. et a dōa de pasche
usq; ad actam pent nō fit
cōmemoratio de aplis nec
de pace nec suffragia i fci
alib' dieb'. s. Per signu cru-
cis nec simili in festiuitatib'
scē crucis. angelor. et festo-
ri duplici et per actas eo-
ri. **D**e officio cōplecto-
ri et pme ac ps diuino q
nactum tū dōe q; ferie
requie i dōa de ps pō actam
epiphie. **D**ominica pri-
ma de aduetu. ad matuti-
mutatoru. **R**. ege uētur

151. SOCCUS (CONRADUS) DE BRUNDELSHEIM.

SERMONES DE SANCTIS ET FESTIVITATIBUS
SPIRITUALIBUS.

Latin manuscript on 323 leaves of paper in early fifteenth-century cursive Gothic script; red and black; double columns; wide margins; large red capitals.

Folio. *Original wooden boards covered with pigskin, brass bosses on sides, chain of three links with ring affixed.*

[*Germany, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£65

The manuscript lacks one leaf, but is otherwise in a fine state of preservation. Pasted as linings to the covers are two leaves of an ancient vellum codex in Carolingian script, of the history of Orosius.



See No. 151.

152. ALONSO DE CARTAGENA, *Bishop of Burgos*.

LAS ETHICAS DE ARISTOTILES, LAS QUALES SON PARTIDAS EN DIEZ LIBROS . . . LAS TRASLADO DEL LATIN EN NUESTRO VULGAR CASTELLANO EL MUY REVERENDO SEÑOR DON ALONSO DE SANTA MARIA, OBISPO DE BURGOS.

Spanish fifteenth-century contemporary manuscript on 139 pages of paper of Alonso de Cartagena's translation of Aristotle's Ethics.

Small folio. *Old mottled calf.*

[*Spain, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10S

A beautiful example of fifteenth century calligraphy in red and black. The translation is from Leonardo's Latin version.

"Alonso de Santa Maria de Cartagena, famous Spanish prelate, able politician, elegant writer, cultured poet and profound philosopher, was born at Burgos in 1384 and died at Villasandino on 23rd July, 1456. He was the son of Pablo de Santa Maria, an illustrious Jewish convert, who occupied the episcopal sees of Cartagena and Burgos, taking the surname of Cartagena when he acquired that bishopric.

"When the question arose as to the primacy between the Kings of England and Spain, he delivered a most eloquent oration in Latin, which not only established the preferential rights of the King of Spain over the King of England, but was received with great approbation. His friendship was solicited by all the Catholic prelates, including the partisans of Pope Eugene IV, and he was a favourite of Pope Pius II. About the year 1435, his father, who was then Bishop of Burgos, renounced the see, and the King (Juan II) took the opportunity of appointing him to the vacancy.

"As a poet or troubadour, he won great fame at the court of John II, acting as judge in various literary disputes, his judgment being accepted by all. He was the author of many amorous compositions. To avoid gossip, he addressed the imaginary lady of his thoughts by the chivalrous name of Oriana."

¶ Qui comiencan las ethicas de aristoteles las q̄les
son partidas en diez libros ⁊ trasladas el finoso
orador leonardo de aretso de la lengua griega en el la
tin en muy eleuado estylo segund su traslano nueua
E despues las traslado del latin en nro vulgar caste
llano el muy fuençedo señor don alonso de santa maria
obispo de burgos Comiença el prologo

prologo

Toda saençia tiene sujeto ⁊ ma
teria de q̄ tracta ¶ E por la diui
sion de los sujetos se toma la di
uisiõ de las saençias ¶ Casi son
distintas la medicina cuya consi
deraciõ es de lo sano ¶ E la geometria q̄ considera la
magnitud o mensura ¶ E para de mostrar vniuersal
la diuisiõ de las saençias ⁊ sujeto de aq̄llas fare
mos vna tal distinciõ general ¶ Toda saençia o doctri
na o es saençia o vna o medio de puenir en saençia
¶ Si es via en saençia o es q̄ nos de muestrealas le
tras ⁊ silabas ⁊ congruyda de fablar ¶ Asi como
la gramatica o nos de muestra el ornamento de la
fabla asi como la fectorica ¶ O nos de muestra for
mar los conceptos de la fabla asi como la logica ¶ E
si es saençia es en dos maneras Ca el sujeto de aq̄lla
o es cosa q̄ no es fabricada de nro entendim̃i ni de
pende su ser de las humanas obras o sy ¶ E si en
el p̄mero modo es entres maneras q̄ a q̄lla cosa o
es considerada a partada de corporalidat materi

153. EUTROPIUS.

DE GESTIS ROMANORUM.

Beautifully written Latin manuscript by an Italian scribe of the Italian Renaissance period, on 144 leaves of vellum, 20 long lines to a page.

Finely painted initial letter, illuminated in gold and colours extending the length of the text. Other initials in red and blue. Manuscript notes in the margins.

8vo. *Early binding of oak boards covered with leather and metal bosses.*

[*Italy, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

The Eutropius has been continued by Paulus Diaconus.

. De primis Italiae regibus .



Saturmus qui in Italia ut
quibusdā placet regna
vit fuit Janus: Deinde
Saturmus Jonem filiu
Gretia fugiens in Civitate q̄ ex
eius noīe Saturnia dicta ē: Cui
tunc hactenus cernuntur in fini
bus Tuscae nō p̄at ab urbe: Hic
Saturmus quia ī Italia latuit ab
eius latebra latin̄ appellata ē. Ipe
ad huc rudes populos domos
edificare tras icolere ex plantare
vineas docuit atq; human̄ morib;
vivere. Quom̄ antea semiferi
glandiis immodō alimētis vitas
sustentarent: et ī speluncis ex fro
dib; virgulasq; cōtextis cūctis

Saturnia

Latium vñ

15TH CENTURY.

154. JOHN OF BURY.

PUPILLA OCULI.

Latin manuscript on 224 leaves of vellum by an English scribe in a neat book-hand, double columns of 41 lines to a page; first initial in gold with pen ornamentation; other initials in blue with pen-work in red; paragraph-marks in blue and red.

4to. *Old calf (rebacked).*

[*England, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

The author of this work (1385) was Chancellor of the University of Cambridge.

The work relates to the seven sacraments.

One leaf damaged, missing text supplied in seventeenth-century script.

15TH CENTURY.

154A. VIRGIL.

CYON DE MONTE PULCIANO. RECOLLECTAE BUCOLICORUM ET GEORGICORUM VIRGILII.

Latin manuscript neatly written by an Italian scribe on 218 leaves of paper, 39 long lines to a page, double columns.

Folio. *Vellum.*

[*Italy, XVth Century.*]

£52 10s

[illegible][illegible]

15TH CENTURY.

155. ARETINUS (LEONARDUS).

DE BELLO ITALICO ADVERSUS GOTTHOS.

Latin manuscript on 103 leaves of vellum, written in small, neat, humanistic characters; fine illuminated initials in gold and colours of a characteristically Italian design; headings and side notes in red.

12mo. *Crimson morocco, border of gilt fleurons on sides, gilt back, inside dentelles, g. e.*

[*Italy, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£45

A good example of the small roman script, resembling the Carolingian minuscule calligraphy upon which the "humanistic" style was based.

15TH CENTURY.

WITH NAME OF SCRIBE.

155A. VIRGIL.

BUCOLICA ET GEORGICA.

Latin manuscript neatly written on 81 leaves of paper, 19 long lines to a page, headings and initials in red, rubricated.

8vo. *Russia.*

[*Italy, XVth Century.*]

£48

On the last page is a note "Jacobi Philipus scripsit."

LEONARDI ARRETINI DE
 BEILO ITALICO ADVER
 SVS GOTHOS LIBER
 SECVNDVS



QUAM IN HOC STATV
 resessent bellūq; cessaret
 ob inducias factas: Bellisari⁹
 tamen Romas, Gothi castra
 munitionesq; custodirēt: que
 relae & altercationes ortę sunt pro indu
 cijs contra fides uiolatis ex huiusmōi causa.
 Presidijs Gothorum erat apud urbes por
 tuenses ut supra ondim⁹. Milites q̄ erāt
 in praesidio cum deficerēt sibi necessaria
 ad uictus urbem illas deseruerūt deser
 tas ū Paulus hysaure⁹ prefect⁹ q̄ ostiae
 cū classe remanserāt occupauit. Nec mī
 to post centū cellas urbes maritimas in
 tusas desertas eodem mō a Gothijs Bellisarij
 milites susceperunt. Albam q̄z urbē que
 est in maris eodem mō deseruerūt Gothi:
 et Bellisarij milites occuparunt. Vitigis
 igit̄ cū has urbes captas ab hostib⁹ cogno-

156. JACOBUS DE CESSOLIS.

SCHACHZABELBUCH OR LIBELLUS DE LUDO
SCACCHORUM IN LOW GERMAN (SAXON DIALECT).

German manuscript on Chess neatly written in a Gothic book-hand on 51 leaves of paper. Double columns, the initial I in margin of first leaf painted in red, blue, and green; other initials in red or blue.

Folio. *Vellum*.

[*Germany, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£42

From the Libri Collection.

Der chünig myt
 die gestalt nach
 einem lebencigen
 chünig wann er sol sin
 in seinem palast in pur
 pur geclaidet das bedeu
 tet das er sol sin tugent
 vnd mit genaden geschönt
 mit den des chüniges
 mit vnd vill sei gerie
 tet gelwandel vnd ge
 pesseret In den dñigen
 sol er leuchten vor ande
 leuten als fur in sthene
 an dem gewandte Ein
 chtron sol er haben auf
 sinen hant das be
 deutet sin hochwirdi
 chait Wann sin wir
 de ist sinem volcke am
 ere Wann alle sinne
 vndertan die plichten
 an vnd sind sin gehor
 sam In der teuchken
 hand sol er haben eine
 dphell damit er bezaugt
 das er sei ein bescher vnd
 ein tuler aller seiner
 vndertan mit sin allen

oder mit andern herwe
 ren In der rechten hant
 sol er haben ein reyt
 das bedeutet sin recht
 chait damit er die poßi
 sol bewirgen die mit
 lieb noch mit gut müge
 gerampt werden davon
 spricht Salomon Recht
 chait hat geseg die ch
 on des chüniges Des
 ersten sol sin der chünig
 wol senfünitig vnd
 pl von leuchten in
 hergichait vnd von dem
 sprach Seneca zu Ne
 voni Aus allen dñigen
 zumpt der künigen nicht
 als wol als senfüniti
 chait Wann mer lieb
 wil sin der schol nicht
 mit schwerer hand Aus
 spricht davon Valerius
 menscheleiche furichait
 erwaucht der schaff
 dertichait vnd der von
 zampfen sin si zampft
 vnd trunigt des hab un

157. ST. JEROME.

VITA ET OBITUS EX EJUS POTISSIMUM SCRIPTIS
CONGESTA; INSUNT EXHORTATIONES EJUSDEM
NECNON EPISTOLAE SS. EUSEBII, AUGUSTINI ET
CYRILLI; SEQUUNTUR PROLOGI S. HIERONYMI IN
LIBROS BIBLIORUM ETC.

Latin manuscript on 85 leaves of fine vellum ($8\frac{3}{4}$ x 6 inches)
written in very neat Roman letters, 28 lines to a full page, red
rubrics, blue painted initials by an Italian scribe.

Small 4to. *Dark-blue morocco with blind and gilt orna-
ments, g. e.*

[*Italy, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£42

A very beautiful Manuscript of typical Italian beauty and neatness of
calligraphy.

The Epistle of Augustine to Cyril on folio 40 appears to be unfinished
and four blank leaves follow.



E D O I V E S B I I I O I I

filius ab oppido Stridonis: quod agrotis euerſum eſt: dal
matie & pannonie conſinia tenet: exiit oriundus. hic ad
huc puer rhomam adijt: & ibi chriſti ueſtem adeſt bapti
ſmum ſuſcepit: ibi etiam litteris greceis latinis & hebraicis plene ſuit eru
ditus. Subtaliſbus preceptoribus in arte grammatices: donatum habuit
preceptorum. In rethorica autem uictorum oratorem: ſubſtubus la
laborauit: ſtudiuit: perfectus & didicit. Non conquerimus igitur nos
ſolius latine lingue conſcij: ſiquid non didicimus ignoramus. Poſtq̃
autem omne litterarum humanarum ſtudium adeptus eſt: probatiſſi
morum monachorum habitum actuiſq; imitatus eſt: Inſcripturis aut
diuinis exercitabatur die ac nocte: & inde hauit auide: quod poſt mo
dum effudit abunde. Quodam uero tempore: ſicut ipſe in epuloſa ad eu
ſtocium perhibet: dum die tullium & nocte platonem auide legeret
eoſq; ſermones ſibi in libris propheticeis non placeret: circa medi
am quadageſimam: tam ſubita febre corripitur: ut toto frigiden
te iam corpore uitalis calor in ſolo peſtore palpitaret. Dum ergo
exequie ſuneris pararentur: ſubito raptus in ſpiritu ad tribunal iu
dicis trahitur. Interrogatus cuius conditionis eſſet: chriſtianum ſe
libere proficitur. Ad quem iudex: Mentiris inquit: Ciceronianus es
non chriſtianus: ubi eſt theſaurus tuus: ibi eſt & cor tuum. At hyc
rominus obmutuit: & continuo iudex ipſum duriffime cecidi uulſit:
Tunc clamauit inter uerba: miſerere mei domine: miſerere mei. Si
qui adſtabant deprecabantur: ut ueniam tribueret adoleſcentie. Ipſe
autem demum iurare cepit ac dicere. Domine ſi unq̃ habuero co
dices ſeculares ſi legero te negabo. In huiusmodi iuramenti uerba
dimiſſus ſubito reuiuifcit: lachrimis totus perſuſus. Nec ſinit hyc

158. CHURCH SERVICES. HYMN TO THE TRINITY, ETC.
[*In Greek.*]

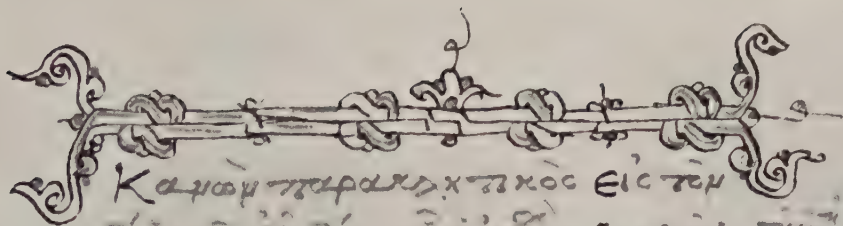
Greek manuscript, written in cursive minuscules, on 317 leaves of paper, 19 long lines to a page, running titles in red and red painted initials.

4to. *Original oak boards, covered with stamped leather, with clasps.*

[*XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£35



Καμὸν παραλκπκός εἰς τὴν
κῆκλιν ἵν' ἡ· οὐκ ἔστι θρησκῶν τῶν
ἀσσοι, πρὸ τοῦ οἰκτῆρος μέρους.
Σ. α. κ. α. ὡς κῆκλιν ἵν' ἡ·

Θεὸν περὶ ἀπὸ πέρ κ' αὐτὸς· ἐπὶ πᾶσι
τοῦ ἁγίου τὴν ἐμὴν δόξασι· φῶς
καπνίσσον· ἵνα θρησκῶν τῶν
ἐμῶν ἀμαρτιῶν τὴν ψυχὴν·
ἁγίοις ἀποβράβυσον· ἐλέου μου·
φιλάμεν· πολλὰ παροργίσαν,
τὴν ἐμὴν γῆν· ἐρῶσαι πᾶσι
ἀπὸ λῆς, τὴν ταπηνύμεν ψυχὴν·
ὁ δὲ καὶ τὸν ἐμὸν, τὸν σοὶ ἵνα.
Φοβὸς καὶ τὰ ἀπὸ τῆς μετ', ἀπὸ τῆς
πταίσαντα, ἐπὶ τῆς ἀπὸ τῆς μετ'
ἐλθὺς τῶν ἐμῶν, τὸ ἐμὸν καὶ ὀργή·
οὐκ ἔστι θεράπευσον, ἡ τὸ κῆκλιν·
τὸν κόσμον τὸν αἰνῶντα· ἀμαρτιῶν

159. PSALTER. (The Canticles, Te Deum, Magnificat, etc. are found at the end).

Illuminated Latin manuscript written on 17 leaves of vellum ($7^{15}/_{16} \times 5^{10}/_{16}$ inches), 21 lines to a full page, written by a French scribe of the XVth Century in an upright Gothic hand.

Decorated with 7 large initials, skilfully painted in blue on a background of burnished gold with interior decorations of interlaced flowers and very numerous small initials in blue, red, and gold, mostly on pen-drawn backgrounds.

The first page is completely surrounded by a delicately-executed border of flowers and birds painted in gold and colours.

4to. *Contemporary vellum.*

[*France, XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£31 10s

An extremely fine example of an illuminated French manuscript of the second half of the XVth century, probably executed in Normandy. Finely preserved, and with wide margins left round the pages, the edges having been scarcely trimmed. The Canticles, Te Deum, Magnificat, etc., are found at the end.

Hunc psalmum fecit et dicitur quando
renouabat legem domini combustum . i .

Beatus vir qui non
abit in conualio im
piorum et in via pec
catorum non stetit:
et in cathedra pesti
lentiae non sedit .

Sed in lege domini
voluntas eius: et in lege eius meditati
tur die ac nocte .

Et erit tamquam lignum quod plantatum
est secus decursus aquarum: quod fructu
tum suum dabit in tempore suo .

Et folium eius non defluet: et omnia
quaeque faciet semper prosperabuntur .

Non sic impij non sic sed tanquam
pulsis: quem percutit ventus a facie terre .

Ideo non resurgunt impij in iudicio:
neque peccatores in conualio iustorum .

Quia novit dominus viam iustorum:

15TH CENTURY.

160. SAINT AUGUSTINE.

DE VITA CHRISTIANA.

Latin manuscript, written in a neat Gothic book-hand, on 94 leaves of paper, 28-30 lines to a page, chapter-headings written in red, the first leaf of each quire being on vellum.

8vo. *Binding of wooden boards, leather back.*

[*XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£18 18s

15TH CENTURY.

161. OVID.

EPISTOLAE HEROIDES.

Latin manuscript on 60 leaves of paper in a neat humanistic hand, 25 lines to a page.

Small folio. *Original binding of wooden boards, leather back, with clasps.*

[*Italy, XVth Century.*]

£18 18s

The writer of this manuscript has stopped short at the twentieth epistle; there should be twenty-one epistles.

See No. 160.

162. TERENCE.

COMOEDIAE.

Latin manuscript on 112 leaves of vellum, written by an Italian scribe in Gothic letter, red and black. The first page with three initials in gold on coloured grounds and ornamental interlacings in white and a full border of interlaced work in white on a ground of pink, yellow and gold; smaller initials in blue or red with calligraphic ornamentation; chapter-headings, colophon, etc., rubricated.

Small 4to. *Old russia gilt.*

[*Italy*], 6th May, 1452.

(SEE ILLUSTRATION OPPOSITE.)

£250

This contains the six comedies.

ATVS In excelsis tectis cartiginis alte
Remans enclib bellici preda fuit.
De scriptis mores hominum inueniunt seniores.
Qualiter et serui accipiunt terminos.
Quid meretrix. quid leno colis obfugit auar.

Hec quicumque leget. Sic puto cautus erit.

ARGUMENTVS FABVLE

SOROREO falso creditur meretricis
Gne anore glycerum putat pamphilus
Granda quod facta dat fidei uxores fore hanc.

Clas alias sibi per sponsantiam gnatarum despondit
Chremetis. Atque ut amoris comperit.
Simulat futuras nuptias.

Cupiens suus quid heret animi filius cognoscere.
Davi suasi non repugnat pamphilus. Et ex gliecio
Natus ut morit puerulus cremer recusat nuptias.

Gne aborat sine filia glycerum in sperato
Agitata hanc pamphilo dat alias carino uxorem.

SOROREM ANORE comedie

Eta cum primus animus ascribentium appulit.

Sibi de negotiis credidit solus dari
Populo ut placere: quas fecit fabulas.

Verum alii evenire multo intelligit.
Nam in prologis ascribentis opera abutitur
Non est qui argumentum narret: Sed quod malivoli
Veteris potest male omnis res ostendat.

163. QASIMU'L-ANWAR.

DIWAN, followed by his two treatises on Sufism, entitled ANISU'L-ARIFIN, the "*Gnostic's Familiar*."

Persian manuscript, written in *Ta'liq*, mainly in double columns, within gold and coloured ruled borders, on 248 leaves of paper, by the scribe "Abdu'llah Ispahani," and dated 861 A.H. = 1456 A.D. With gold headings and two sarlows, illuminated in gold and blue.

Illustrated with 5 miniatures, each of which, together with the opposing page, is surrounded by a gold floral border.

8vo. *Crimson levant morocco flap binding, decorated with a gold oriental design; doublures.*

[*Persia*, 861 A.H. = 1456 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£185

جرات نمود زاهد و جن ملوک برد

قام غایت درین راه برد



فاضله

عالم همه پیر عیبه ساداد بعیرت
یا نوز تجلی که در سلطان نصیرت
در جمله دزوات جهان مخفی و پند

امروز بهر حال به ازادی و پیریت
آفاق معطش و آفرین طهوریت
در جمله دزوات جهان مخفی و پند

1456 A.D.

164. HENRY IV, *King of Castile* (1454-1474).

LETTER IN SPANISH ON PAPER, SIGNED BY THE
KING, ADDRESSED TO THE CONDE DE ARCOS.

8vo.

Toro, 26th July, 1456.

(SEE ILLUSTRATION OPPOSITE.)

£10 10s

The King states that he is sending Alfonso Gonçalez de Orihuela and Juan de Sevilla with a verbal message for the Count, requesting the latter to discuss the matter and comply with what is "in the interests of my service and your honour."

1457 A.D.

165. JEAN GERMAIN, *Bishop of Châlon-sur-Saône* (1436-1461).

LE CHEMIN DE PARADIS.

Manuscript in French, written in red and black in a neat hand on 170 leaves of paper and vellum, with pen flourishes.

Folio. *Calf.*

[*France,*] *dated at end 27th April, 1457.*

£25

1458 A.D.

166. HENRY VI, *King of England* (1422-1471).

DOCUMENT IN LATIN OF THIS REIGN, WRITTEN
ON VELLUM. WITH SEAL ATTACHED.

1 page, narrow oblong 4to.

10th June, 1458.

(SEE ILLUSTRATION OPPOSITE.)

£10 10s

Grant to William Kynelynge of land in Teston.

167. ST. BERNARD, *and others.*

LES LAMENTATIONS DE ST. BERNARD (8 ff.); LA DESTRUCTION DE TROYE TRANSLATEE DE LATIN EN FRANCOYS MISE PAR PERSONNAGES PAR MAISTRE JACQUES MILLET ESTUDIANT EN LOYES A ORLEANS L'AN MIL CCCC ET I [1401], (in verse, 441 ff.); LE MYSTERE DE LA PASSION DE NOTRE SAUVEUR JHESUS CRIST, TRADUITE DE LATIN POUR ISABELLE DE BAVIERE, REINE DE FRANCE (38 ff.).

Manuscript in French, XVth Century, written on 487 leaves of paper in *lettres bâtarde*s.

Folio. *Contemporary binding of wooden boards, covered with calf (repaired).*

[*France, about 1460.*]

(SEE ILLUSTRATION OPPOSITE.)

£285

A very interesting manuscript, apparently written by more than one scribe. The third item records that the "excellent and redoubtable and mighty Princess, Lady Isabel of Bavaria, Queen of France, had this *Passion of Christ* translated from Latin into French" in 1398.

One leaf partly torn away.

La louenge d'ieu

De la digne sommence de tout saint et de
toutes saintetés et de la requeste de tresexcellente
et redoubte dame. et puissante pueresse. dunt ysabel. De l'amee
par la grace de dieu. forme de paour. In l'amplete ceste passion
de l'heur nostre saviour. De la l'ur en France saint monstier morabitz
hystories exemple en figure. l'ur de grace. un l'heur une quier
vingtz et desunt. Puerant mon commettre mon de la p'p'etacion de
ladie pouer que telha une arce avec les autres par unant f'ur
fuerin ocrupion aux f'ur de mathieu et l'aura la mort et p'p'et
de thes'us Pourquor fait as'mon que l'heur et p'p'et la l'ur ladie
gunt. f'ur par d'ur le f'ur de sa passio pour le quel miracle
et pouer eul avoit est notu et et eudem Et pouer g'le de
la f'ur un l'heur estot il l'heur l'heur par l'heur et par g'nd
multitude de gens estotent d'ur en l'heur l'heur pour r'p'et de
la f'ur de p'p'et g'nd p'p'et estot et p'p'et g'nd l'heur
de p'p'et en l'heur pour d'ur la l'heur l'heur g'nd estot d'ur l'heur
en l'heur magdel une et de marthe f'ur de d'ur l'heur d'ur l'heur
l'heur de l'heur l'heur d'ur l'heur l'heur Pour la l'heur
chouf les p'p'et et m'p'et de l'heur m'p'et d'ur pour
quel d'ur. que l'heur l'heur l'heur et al'heur l'heur
pour une sa d'ur et pour les miracles quel f'ur. p'p'et
les p'p'et et les p'p'et. avoient m'p'et d'ur l'heur et d'ur
c'ur. en l'heur temple et l'heur f'ur l'heur. que l'heur l'heur p'p'et.
p'p'et d'ur l'heur l'heur et l'heur de f'ur en l'heur l'heur
en p'p'et. l'heur l'heur l'heur l'heur d'ur p'p'et et
m'p'et et p'p'et de la l'heur d'ur l'heur pour une l'heur. et
ad'ur d'ur. et si p'p'et d'ur de l'heur de l'heur g'nd
d'ur l'heur f'ur l'heur d'ur est Et f'ur l'heur l'heur l'heur
m'p'et la f'ur l'heur de l'heur Pourquor p'p'et est l'heur
est l'heur d'ur l'heur l'heur De la passion de l'heur. Et
p'p'et ap'p'et on l'heur l'heur l'heur d'ur d'ur de la p'p'et
et f'ur l'heur l'heur l'heur de la mort et p'p'et de l'heur
Et de p'p'et l'heur l'heur l'heur l'heur que l'heur l'heur.

168. FESTUS POMPEIUS. VOCABULA. — DONATUS. DE
ACCENTIBUS. — T. VARO. DE LINGUA LATINA, DE
DISCIPLINA, ORIGINUM VERBORUM.

Manuscript in Latin, neatly written on 201 leaves of paper,
26 lines to a page, chapter-headings and marginal notes written
in red.

8vo. *Original binding of wooden boards covered with
stamped leather.*

Verona, about 1460 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£31 10s

The writer gives his name at the end as Johannes Andreas Valentinus and
the place of writing as Verona, and the date as 3 December, 1460.

Factum est neq. Itaq. ut eu. que putam. ee. no
 hili dicam. nihili. sicut iquo putam. ee. ne. q. q.
 dicam. neq. Healdo si unu. solu. hnt. cau. i. uoce.
 qd. no. de. linet. ut. hnt. o. p. Tectio si singulais
 p. uocabuli se. ciet. neq. hnt. cu. qua. compai. possit
 ut. ee. putat. caput. capiti. capitis. capite. Quatu.
 si. ea. uocabula. quattuor. que. co. st. e. ut. it. se. vne.
 hnt. qua. oporet. ut. socre. socrus. socros. socre.
 cu. Conca. i. q. b. debeat. p. analoga. fecit. totide.
 gradus. debent. ee. co. iuncti. Prout. ut. sit. t. v. s.
 Heald. ut. er. sit. usus. Tectio. ut. hnt. v. s. uo.
 cabula. hnt. de. l. i. a. n. u. a. l. i. s. de. p. mo. gradu.
 qd. na. s. b. et. m. l. i. t. u. d. i. n. e. et. singulais. dia.
 hi. as. s. e. s. h. o. s. t. e. as. s. e. s. h. i. c. a. s. h. i. c. a. s. s. e. m. C. o. t. r. a.
 qd. eni. s. finit. m. l. i. t. u. d. i. n. e. na. singulais. no. e.
 de. hi. duo. et. h. i. t. e. s. h. i. s. duob. et. h. i. s. t. v. i. b. s.
 Heald. gradu. si. e. na. neq. e. usus. id. genus.
 ut. sit. d. i. s. t. i. n. u. a. t. i. o. n. e. ut. sit. i. f. a. b. a. et. d. i. d. g. e.
 nus. que. it. et. e. p. t. e. et. uniu. s. a. nom. i. a. b. s.
 Non. n. opus. fuit. ut. in. l. e. c. t. i. o. n. e.

~~Tectio~~

Ego Ioannes Andreas Valentius calcem huius va-
 rionis de lingua latina imposui, dum reconas adlu-
 dum p. p. e. e. m. Tectio Nonas decembre 1480.

169. MANETTI (GIANNOZZO).

OPERA.

Latin manuscript on 186 leaves of fine vellum, 26 long lines to a page. Neapolitan. With beautifully illuminated initials, gold on coloured backgrounds, with intertwining white vine-work. Rubricated. Catchwords.

4to. *Fine contemporary Venetian binding of stamped leather over wooden boards, with four clasps, gilt edges.*

[*Naples, about 1460 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£275

CONTENTS:

1. Fol. 1: Iannotii Manetti Funebris Oratio in Laureatione Leonardi Aretini.
inc. Si immortales muse divineque.
2. Fol. 21: Eiusdem Oratio ad Alfonsum Aragonum Regem in nuptialibus unici filii Calabrie Ducis congratulatione.
inc. Demosthenes Grecorum et Latinorum.
3. Fol. 27: Eiusdem ad Nicolaum Quintum Summum Pontificem in congratulatione de assumptione sua.
inc. Si nobis coram sanctitate.
4. Fol. 33v: Eiusdem ad Senenses dum Piumbinum ab Alfonso Aragonum Rege obsideretur.
inc. Cum Florentini amici.
5. Fol. 42v: Eiusdem ad Venetos dum Piumbinum ab Alfonso Aragonum Rege obsideretur.
inc. Magnum quodam et ingens.
6. Fol. 52: Eiusdem oratio de laudibus pacis ad Alfonsum Aragonum Regem.
inc. Si nunc primum serenissime.
7. Fol. 59: Eiusdem in coronatione Federici Tertii Imperatoris ad Nicolaum V Summum Pontificem et eundem Federicum.
inc. Si optata fierent.
8. Fol. 73v: Iannotti Manetti prefatio ad Alfonsum Aragonum Regem in libris de dignitate et excellentia hominis.
Fol. 75v: Liber primus.
Fol. 92: Liber secundus.
Fol. 109: Liber tertius.

IMMORTALES ANSE DIVINEQUE CA
mene Prestantissimi cives vosq; alii clarissi
mi viri huius tam lugubris atq; tam luctuo
si Spectaculi Veneratores in hac publica fu
nebrum laudum celebritate uel grece uel
latine per se loqui aut flere potuissent nequa
quam nostro labore opus fuisse uideretur. ipse enim hoc ludu
osissimum Leonardi nostri preclarissimi ac singularissimi alii
ni sui funus non solum uerbis. sed lacrimis etiam copiosissime
simul atq; elegantissime celebrassent. Verum quoniam ex
precipua quadam & pene incredibili earum dignitate maiesta
teq; in publicum prodire ac flere non consueuerunt. Ut hoc
dicendi flendi ue munus in huiusmodi funebris alimnoꝝ
suorum laudationibus ab hominibus susciperetur uoluisse per
hibentur quandoquidem iam pridem in hunc modum usita
tum fuisse accepimus. ut digne defunctorum uiuorum laudes
a uiuis mortalibus agerentur. Cum igitur Magnifici huius
inclite ciuitatis prefides talem musarum naturam ac tam di
uturnam in publicum non prodeundi flendi ue consuetudi
nem iam dudum a conditione orbis ex literarum monumentis
repetita memoria fuisse intelligerent priscum grecorum ac ro
manorum maiorum nostrorum morem imitari inornandis clarissimis

Fol. 128: Liber quartus.

Fol. 153-4, blank.

9. Fol. 155: I. Manetti congratulatio ad Alfonsum Aragonum Regem in fausta eius ac felici Federici iii, coronati Imp. visitatione.
inc. Diu mecum ipse.

Fol. 186: *des.* requiescendi gratia respiraveris.

DECORATION:

Fol. I: Border and initial in gold on blue ground dotted; white vine leaf decoration relieved with green and red. Two birds introduced into decoration of initial (probably Neapolitan).

Other initials in gold on a similar ground are on ff. 21, 27, 33v, 42v, 52, 59, 73v, 75v, 92, 109, 128. Border and initials on f. 155.

The calligraphy, which is by more than one hand, and decorations are very fine.

BINDING:

Contemporary boards covered with calf, blind tooled, studded with gesso. Four original clasps.

Giannozzo Manetti was born at Florence, 5 June, 1396. He died at Naples, 26 Oct. 1459. His life was written by Naldi and is printed in Muratori, *Rerum Italicarum Scriptores*, Vol 20. He was a pupil of Chrysoloras for Greek and became a master of all the learning of his time, his Latin being especially admired. After a career of teaching in Florence he was sent on a succession of embassies, the first being to Genoa. His next embassy was to Alfonso V and Pope Eugenius IV. On the death of Leonardo Bruni in 1443 he pronounced his funeral oration. He was sent to Alfonso again on the marriage of his son. Later on he went to Siena as ambassador for Florence and soon after to Venice. His embassy to the Duke of Urbino followed, and for the fourth time he was sent to Alfonso in the Florentine interest to ask for peace. When Frederic III came to Rome to be crowned Emperor, Manetti again represented Florence. Falling into disgrace at Florence he was appointed secretary to Pope Nicolas V. After the death of the Pope he went to Naples in 1455 and remained there till his own death.

170. GERARD OF ZUTPHEN (1367-1398), *Flemish ascetic*.

TRACTATUS DE ASCENSIONIBUS SPIRITUALIBUS.

Latin manuscript, written in a Gothic hand by a German scribe on 98 leaves of paper, 26 lines to a page, title and chapter-headings written in red. Small initials, initial-strokes and underlines supplied in red.

Small 4to. *Original binding of wooden boards covered pig-skin, vellum title-label, one clasp.*

[*Germany, about 1460 A.D.*]

(SEE ILLUSTRATION BELOW.)

£85

This manuscript is of exceptional interest as it was originally in the famous mediaeval library of the Buxheim Charterhouse. Pasted inside the front cover is the coloured woodcut book-plate of the XV Century Carthusian bibliophile, Hilprand Brandenburg of Buxheim, and on the first blank leaf is a five-line manuscript inscription attesting his presentation of the work to the library of the Charterhouse.



171. ST. ANTONINO, *Archbishop of Florence (died 1459).*

DE EXCOMMUNICATIONE, ETC.

Latin manuscript by an Italian scribe beautifully written on about 350 pages of uterine vellum in a minute Gothic hand; initials in red or blue with long graceful calligraphic decoration in the margins, in violet and red; chapter-headings rubricated.

12mo. *Brown calf gilt fleurons on sides, gilt gauffred edges (rebacked).*

[*Italy, about 1460.*]

(SEE ILLUSTRATION OPPOSITE.)

£45

A beautiful little manuscript on fine vellum, consisting of the text of numerous manuals composed by St. Antonio, Archbishop of Florence, on Excommunications, Penances and Marriage. The latter are part of a series of treatises on the Christian life, which he wrote for the women of the Medici family in Florence.

The commencing pages of this manuscript are lacking.

ordine aut sufficiens dñi tunc excepto sibi pena excois in
qua tñ recipientes q̄ recepti ip̄o iure tñt et atuli excoi
cacio nō pñt. absolui citra sedē aplicaz pñt in articulo mō
tis. Et nichilomin⁹ ali⁹ scū nō tenēt et nulli⁹ existāt efi
cacie ul⁹ mōmēti. Et deilio ostendenti sibi Martino quinto.

Excoiōnes plures pñtēt in pñtē q̄ tñt i curia annuatim
Nicolas ep̄o fūis suoz i curia dñi et sibi papales.
Itē ad pñtē rememoria excoiōis et anathe
matizamus ex pte dei om̄ipotētis patris et filij et sp̄s sc̄i
ante quoz petri et pauli ap̄lōz eius ac nū omēs hereticoz
gazaros patreos pampes et ingriduno arnaldus ep̄o
mistas p̄laginos videtistas unicas fructellos et quos lib
alioz hereticoz quosq̄ quozq̄ noīe cōsecamē et cōs fūcōes
receptatores et dēfēsores eoz dez. ¶ Itē excoiōis et a
nathematizamus omēs qui in cōs fūis nona pedagia in
ponit. Itē excoiōis et anathematizamus cōs fūis b
bulaz aplicaz et supplicatioz grāia et iusticia pñtē
et p̄ fūis pontificē ul⁹ iuxta cāzellaruz seu gerētē iuxta
ul⁹ offm iuxta cāzellaruz sc̄i Romane ecclē de mādaco eiusc̄e
fūis pontificis aut gerētis offm p̄cōz signātes sup
plicatioes ecclē. ¶ Itē excoiōis et anathematizamus p̄a
tos et illos qui equoz arma ferrū lignam et alia p̄bi
bita dēfērūt saracenis q̄z xp̄ianis i pugnāt. ¶ Itē ex
coiōis et anathematizamus i pñtē seu i uacētē iuxta
lia seu alia adituz curie romane necessaria aditētē nel
ne ad curia ip̄az adducāt ul⁹ dēfērūt i pñtē seu p̄

172. CHRONICLE OF ENGLAND.

CHRONICLE OF ENGLAND, FROM THE TIME OF BRUT
TO THE ASCENT OF EDWARD IV TO THE THRONE.

Manuscript in English, written in a clear, medium-sized Gothic hand of the fifteenth century on 214 leaves of vellum, with 26 lines to a full page. The first page enclosed by an illuminated border, and a fine initial in gold and colours with marginal elaborations stands at the beginning of each of the first 149 chapters. Chapter-headings in red. Paragraph-marks and underlines in red. Marginalia.

Folio. *Original fifteenth-century binding of wooden boards covered with rough sheepskin (rebacked).*

[*England, about 1461.*]

(SEE ILLUSTRATION OPPOSITE.)

£450

A fifteenth-century Manuscript of an important prose chronicle of English history, which is brought down to the year 1461 when Edward IV began to reign. The Chronicle begins with the story of Albina and her 28 sisters, daughters of a king of Greece; how they were sent adrift in a boat for attempting to murder their husbands and in what manner they discovered Britain and called it Albion; and how they consorted with *Incubi* and bore a race of giants which held the island until the coming of Brut. The first chapter is headed: "How this land was first called Albion and of whom it hadde yat name and how the geanntez were y gote ye shal here as foloweth afterward Capliu pmu."

This MS. was examined by Sir Frederic Madden while Keeper of the Manuscripts in the British Museum, and he reported as follows:—

"I find that the ground work of the whole is the prose chron. of the Brut. . . . The writer of the MS. has abridged the Brut, occasionally altering the phraseology, and introducing now and then additional matter from common sources, as far as the end of Edward the III'd's reign. Up to this date, I have only noticed one addition of any moment, which relates to Bp. Grossetete [Grosseteste, Bishop of Lincoln] and gives a new story of his difference with the Pope. *From the beginning of the reign of Richard the Second, to the end of the MS., the matter is more valuable, and I should judge this portion to be well deserving to be printed.*

"The Brut remains as before, the thread of the narrative, but there are

After the deeth of Edward reigned xxviii years Em xxviii
 After this other whose names both here be
 herfid. The firste hert of so xxviii years me
 called Gododra and he reigned xij years. Morayn
 reigned ij years. Eusthume by years. ydwalun by
 years. John by years. Dethen by years. Lufyll
 by years. Porcep by years. Chetyn by years. Dal
 by years. Enlithene by years. Esaid by years
 Andrian by years. Vrayn by years. Ethud by years
 Eldon by years. Floten by years. Amithund
 by years. Merion by years. Bledith by years.
 Caph by years. Sen by years. Desfill and hng Bled
 by years. Frabereith by years. Arthmatt by years
 Eroll by years. Rodyntu by years. heather
 by years. hamper by years. Carpor by years. Da
 Duell by years. Sammel by years. Kede by years
 Ede by years. monethis and so Ede had in son
 bid. Cuffildun and Eumyn

After the deeth of Ede reigned his son
 and he loved more to dwell at New tre
 than in any other place of the land. Wherefor
 the name of the was lost and was so called
 ludstun but the name is changed for so much
 variance of letters and now is called London.
 And the king made in the city a fair pitte that
 is called ludgate after his name. And

Em xxviii

Ludgate

large and curious additions, some of which I do not find anywhere else, for instance, the conversation between Henry the fourth and the monk relative to the rumour of Richard being alive—the notice of Abp. Arundel's sermon at the Castle of Flint—the abjuration, etc., of Reginald Pocock of heresy—the Yorkist ballad set upon the gates of Canterbury, etc., etc. Several minor details not in the *Brut*, are probably to be found in Walsingham, Knyghten or others, but as they are here told in *English* they may be considered as forming an *original text*. . . .

“In the margins of the MS., particularly towards the close are several notes in the handwriting of Stowe, who certainly made use of this MS., (but without specifying it) in his annals, and after him. . . . it was used by Speed, into whose hands it had fallen.

“ . . . I am decidedly of the opinion that the latter part of the MS., from Richard II would make an interesting Camden volume.

F. Madden.”

The MS. is in an excellent state of preservation, except as regards the very end of Edward III's reign and the beginning of Richard II. eight leaves of this part are badly mutilated and one or two leaves appear to be completely missing. We estimate that the MS. was originally composed of 227 leaves (not counting the five blank leaves at the end), of these 214 leaves remain intact. It seems that the MS. is the work of two scribes; a distinct change in the handwriting takes place at the foot of folio 189. The marginal guide-notes, which are in the same handwriting as the body of the MS., are, up to folio 186, in Latin, and beyond, in English. The vellum fly-leaf at the beginning is apparently from a MS. Latin Grammar of the XIVth century.

John Stow, the sixteenth-century historian, was at one time in possession of this MS., as there are several notes in his handwriting, particularly towards the close; he certainly made use of it in his “Annals of England,” but without specifying it. The MS. was afterwards used by John Speed, author of “The History of Great Britaine,” 1611, into whose hands it had passed. On a strip of paper pasted inside the front cover are seven pen-drawn Arms of early British kings, with an inscription in the handwriting of Speed, “Abstracted out of Speede's Table of Genealogies.”

173. EDWARD IV, *King of England* (1461-1483).

DOCUMENT IN LATIN OF THIS REIGN, WRITTEN
ON VELLUM, WITH SEALS ATTACHED.

1 page, oblong 4to.

6th October, 1462.

(SEE ILLUSTRATION OVERLEAF.)

£10 10s

Grant from Thomas Cleve to John Park of land in Teston.

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174. ALFONSO, *Infante of Castile* (1453-1468).

DOCUMENT ON PAPER IN SPANISH SIGNED BY THE INFANTE ALFONSO OF CASTILE (SON OF JUAN II) AS KING, AFTER HAVING TEMPORARILY USURPED REGAL RANK FROM HIS BROTHER, HENRY IV OF CASTILE.

Large 4to, one page.

Avila, 7th June, 1465.

(SEE ILLUSTRATION OVERLEAF.)

£52 10s

This interesting decree is given in the name of 'Don Alfonso, by the Grace of God King of Castile,' etc., and is signed by the Infante: '*Yo el Rey*' (I, the King).

Of the greatest historical interest, relating to the civil wars that took place between the two sons of John II of Castile, over the question of the succession of the younger (Don Alfonso); and to the historic court scandals of the day, which Alfonso denounces.

He refers to the 'troublous times through which my realms have passed since the reign of my predecessor Henry' [Henry IV of Castile, his elder brother] in whose time 'the Holy Catholic Faith and Church had suffered and been degraded more than ever 'before.' The material state of the realm was also deplorable, and labourers were treated with great contempt and injustice by those who had been appointed to look after their welfare. He warmly denounces the crimes and reprehensible acts committed and permitted in the palace and court of his predecessor, who had given evil encouragement to 'the traitor Beltran' and the Queen Doña Juana; 'an offence to God and his own honour.'

It should be mentioned that Don Alfonso, as younger son of Juan II, was the legitimate heir-presumptive to the throne, after Henry IV; but there had been so much ill-feeling between the brothers, that Henry had gone to extraordinary lengths to thwart Alfonso. The latter, as recorded in this document, subsequently proclaimed himself King of Castile for a short while, but has never been recognised in history as a sovereign.

In the course of this historical letter, Don Alfonso records how Henry had the infant Doña Juana (La Beltraneja) formally sworn in as his offspring and heiress to the throne, with precedence of Alfonso as a son of Juan II, an earlier king. He also records how Henry ordered the arrest 'of my person and that of my illustrious sister the Infanta Isabel, and to be delivered

to the said Queen [Juana] and the traitor Beltran, they being my enemies by reason of the said question of the succession, of which they wished to deprive me.' He declares that as it was his will to act as God should decree for the benefit of his kingdom, many prelates and knights had been moved to regard his position with sympathetic interest; 'the which gathered together in the city of Burgos for the purpose of serving God and myself, and of mitigating some of the evils aforementioned, as well as for the purpose of liberating my person and that of the said Infanta Isabel.' He states that, after numerous perils which his supporters braved on his behalf, he was liberated from his prison, and his right of succession was proclaimed not only by them but by Henry himself. Subsequently, some of the supporters were requested to go to the court and revoke their oath of allegiance to Alfonso as heir to the throne, and transfer their allegiance to the infant Doña Juana. They refused to do this, and as a consequence, Henry and his partisans mustered their troops and retainers, 'in order to come upon me in the city of Placencia, and by every means demonstrate the animosity that was nursed against me by the Queen Doña Juana and the traitor Beltran de la Cueva."

Now, however, Alfonso's supporters were anxious to do as their conscience bade, and to obtain recognition for him as the rightful heir to the kingdom. He declares that the Holy See has pronounced against Henry and deprived him of the rank of king and the right to rule the kingdom; therefore, he (Alfonso), by virtue of his own birth, now assumes the dignity and right of king, and 'I have been received and sworn in as king and lord of them, in accordance with what is due to me, in the city of Avila; and I have received due homage and fidelity from the said prelates and knights, squires and goodmen of the city of Avila."

"He summons his correspondent to appear before him within fifteen days from the date of this decree, for the purpose of swearing allegiance to him as 'king and natural lord,' and of surrendering to him 'any castles or fortresses of the said Henry which you have held, and to do homage unto me as your king in return for the towns and castles which you now hold from me.' "

175. ALFONSO, *Infante of Castile* (1453-1468). *Superseded his half-brother as King of Castile.*

LETTER SIGNED ‘‘YO EL REY’’ (‘‘I, THE KING’’),
ADDRESSED TO DON JUAN PONCE DE LEON, CONDE
DE ARCOS. ENDORSED ON THE BACK BY THE ARCH-
BISHOP OF TOLEDO.

3 pp., folio.

Dated at Valladolid, 20th September, 1465.

(SEE ILLUSTRATION OPPOSITE.)

£42

An important letter, of great historical interest, written by the Infante Alfonso of Castile, who had superseded his half-brother, Henry IV, temporarily as King of Castile.

It is addressed to Henry's great ally, Juan Ponce de Leon, the Conde de Arcos, during the conflict between the two brothers, when Henry was gathering more and more supporters. Alfonso, anxious to deprive his brother of the Conde's powerful assistance, offers the latter ‘‘honours and grants and favours to your house,’’ if he will abandon the rallying army of ‘‘my predecessor and adversary Don Enrique.’’

As the brothers were nephews of the Conde, Alfonso endeavours to rouse his loyalty to the late King John II, ‘‘my lord and father,’’ and induce the Conde to cease ‘‘these scandals.’’ He states that he has heard that Don Rodrigo, the Conde's son, has espoused the cause of Henry IV, and, with his troops, ‘‘intends to obstruct my path; but I cannot believe that a son of yours would do such a thing, in view of your oft-avowed loyalty to myself.’’

He states that news has already reached him of the arrival of Henry's troops at Segovia, ‘‘and some have entered the city of Avila, where they attempted to camp—but Pedro Gonalez and many other knights, and the Archbishop of Toledo fought against them outside the city gates, and killed some of my predecessor's soldiers.’’

Don Alfonso expresses the pious opinion that God is with him, and will rout his adversary, and sternly recommends the count to throw in his lot with that of the destined victor; adding that ‘‘with regard to Doña Maria de Mendoa and Fernando de Medina [two staunch supporters of Henry] and any others who are, to your knowledge, desirous of smoothing the erroneous path of my said adversary: I order you to eject them from the city and not to permit them to remain there; and to this end I will instruct the *Commendador mayor* to comply with your orders.’’

eplase / ayudarme / e a sy ha abatido e con sumido el feno de my aduegarie e lo consume e con-
 dia / e vos eforays como verdadero obuan parent / e leal cauallero e seruydoz mio / dime seruyr e con-
 firme / e como sano e justo proposito q omigo seruyr tanto con plazer a seruydo de dios e bien-
 e ffe pare de aq dros ffequos e ala admystracion de la justia e buena gouernacion dlos / los q se
 plase a nro senor dios e xarime pa asia / e contiendo pgr e gouernacion justia e ffecho / e
 tal mania q nro senor dios sea seruido e otros ffequos ffe parados / o los malos e danyos e malos
 q en tpo de dicho my ant xar han ffecho / e a vos e a todos los otros grandes q me adreys seruido e
 seruydo / entiendo placiend a nro senor faser muchos honrras e merceds / e otros ffechos ffecho
 e mado q ala dicha don xua de medina e fernado de medina / e a los otros q vos adreys anos a
 tiene yntento e voluntad de sostener e fauorecer el erado ayuntamiento de dicho my aduegarie / los
 e ffechos e lances de q abdas e no los conynmados este ayuntamiento / e a los auallados q con ffecho e la ab-
 dad e ffecho de amendador mayor conformados con vos / e a los ayto madri q fagan lo q
 vos q serdes e conformes con vos / e a los adreys tpo de myra por el seruydo mio / como la
 mas principal xarvona q ay my ffequos lo de sea / e lo q muy agradable e señalada seruydo
 ffechare de vos / e valls vrr e de nro año de lxxv.

Dyo Alzys

Por mandado de lxxv
 e de nro año de lxxv

176. HENRY VII, *King of England* (1485-1509).

DOCUMENT IN LATIN OF THIS REIGN WRITTEN ON
VELLUM WITH SEALS ATTACHED.

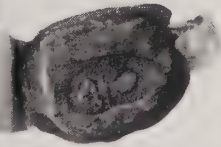
1 page, narrow oblong 8vo.

Corby, 4th August, 1467.

(SEE ILLUSTRATION OPPOSITE.)

£10 10s

A grant to John Colstone of the manor of Corby in Kesteven, Lincoln,
by Robert Repinghale and Robert Carter.

[illegible]

177. JUVENAL AND PERSIUS.

SATYRAE.

Manuscript on 82 leaves of paper, in red and black, written in an upright contemporary Italian hand, with colophons at the end of each part stating it was written by Franciscus Phylaretus.

Folio. *Contemporary stamped calf over wooden boards, metal bosses on covers.*

Italy, 29 May, 1468—3 February, 1469.

(SEE ILLUSTRATION OPPOSITE.)

£63

A tribus exemplis video te claudere. misce
 Ergo aliquid de nostris moribus effice summum
 Resque tunc tutius quam lex dignetur ostendere
 Haec ego si tuncam trahit extendit que iabellum
 Summo dnos equites. fac tectia quadringenta
 Si nondum implem querebam. si penditur ultra
 Nec croesi fortuna unquam perflua tegna
 Sufficiet animo. nec diuitis narcessi libet claudique imperium
 Induluit caesar cui claudius omnia civis
 Patuit Imperij uxorem occidere iussis.
 VIRTUTAE ET MORES ET COMMODA DINUMERANTUR

VIS NUMERARE QVIAT FELICIS PRIMUM GALLI

Militis nam si subennitur prospera castra

Me pauidum excipiat tyronem porta secundo
 S ydote plus q-n va fati valet ora secundi
 Q uam si nos veneris commendet epistola marti
 Q uisania genitrix quae delectatur harena
 Commoda tractemus primum commercia quorum
 Haud minimum illud erit si pulsare togatus at
 A uideat immo q si pulsetur dissimulet nec
 A uideat excusos pretori ostendere dentes
 Q uisquam infacit tumidis livoribus offam
 A tque oculos medico vel promittente relictos
 B arbaricus iudex datur hie punitur valenti
 C alcio q grandes magna ad subfelia fere
 L egibus antiquis castrorum q more camilli

179. ST. CLARE.

REGEL DER SWESTERN SANT CLAREN ORDENS.

German manuscript of the Rule of the Order of the Sisters of Saint Clare written in a neat hand by a nun of that Order on 51 leaves of vellum in red and black, 14 lines to a page. With 28 large initials in red and a large drawing in pen and ink as frontispiece, dated 1472, of St. Clare with Blessed Sacrament, book and staff in her hands. Rubrics in red.

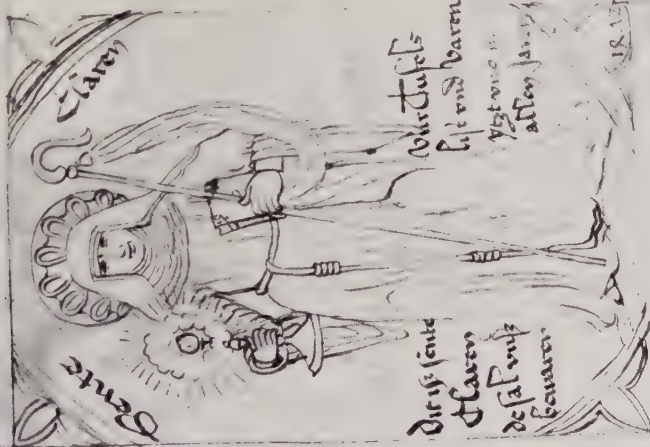
Small 8vo. *Original binding of wooden boards covered with pigskin, brass bosses on sides.*

Germany, 1457 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£75

This manuscript of the rules of the Order of Poor Clares was written in 1457 by Brother Johannes Molmethus, according to the inscription before the table. The frontispiece drawing of St. Clare was executed later and dated 1472.



1

die hiebet an die regel der sw
 estern Sant Waren orden.
Alle die das leben der
 swestern Sant clare
 an sich wollen nemen.
 Die sollent die geset des lebens
 und der zucht beharren Also
 das sie leben Inghorlame an
 ergenshaft und in kuschert.
 und zu allen zeit vnder dem
 Noche Wie die swestern alle zur sollen
Alle die professie in disse
 leben sint die sint das
 zu in lebrage gebude

bestokt in

BEFORE 15TH AUGUST, 1473.

FIRST GERMAN TRANSLATION OF BOCCACCIO.

180. BOCCACCIO.

VON ETTLICHEN FRUWEN.

Manuscript in German, being the original translation by Dr. Heinrich Steinhöwel, neatly written in black and red on 170 leaves of paper, 33 lines to a full page.

With 75 interesting and spirited pen and ink coloured drawings, and elaborate marginal pen decoration in colours on the first and sixth pages.

Small folio. *Red velvet.*

[*Germany, Before 15 August, 1473.*]

(SEE ILLUSTRATION OPPOSITE.)

£75⁰

This fascinating manuscript of Boccaccio's illustrious women has several variations in the text from that of the version by H. Steinhöwel, which was first printed at Ulm by Johann Zainer after 15th August, 1473.

himrey gesuete / sinnder mit gewalt / darumb seye wol pille
 ich / das sie der man wider begunder / Dile er aber mit in wi
 derumb begeret in leichten zeyten / ward er von vingerwiter
 und vngestunng des meeres / begavungen in egypten zeyten
 da er von polybo dem kunig wol enpfangen ward / And erst
 bey arht man nach zeytunng der sint ihum / siue er wider
 kam in laredememian / mit seinem widerbaathen gena
 bel. Viel lannig sie aber darnach gelebt / und was sie be
 gunngen habe / wahn sie komen seye / hab ich nie gelesen

Virgilius. vij. En.

Ditus equū domitor / quem apta cupidine iunx
 feat auem circe / sparsit q̃ coloribus alas
 Von Circe der summen tochter aus xxxvi invidi



180A. LIVES OF JOACHIM AND ANNE.

VITA DE JOACHIN DEL TRIBU DI JUDA DE LA ZIP-
TAD E DE JERUSALEM E DE ANA FIA DE ISAYA DI LO
SO TRIBU E DE LA GIENENARACION DE DAVID.

Italian manuscript written on 92 leaves of paper in an elegant book-hand of humanistic character; chapter-headings rubricated; double columns of 34 lines; some ornamental capitals in blue and red with pen work in red; first page and some chapter-headings in Gothic characters.

Small folio. *Original mediaeval monastic binding of wooden boards covered with brown blind-stamped leather, metal bosses on sides, interesting metal clasps ornamented with the rose, cross and sacred name.*

[Italy, about 1474 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£42

This very interesting manuscript was begun in Gothic script on 31st October, 1464, and continued in the humanistic writing on 7th December, 1473, as recorded on the headings to the first two pages. The greater part of the manuscript consists of the Lives of Saints Joachim and Anne, the Virgin Mary and Jesus Christ. There is also a long poem on the *Lament of the Virgin on the Death of her Son*, composed by Frater Anselmo, presumably of the Monastery of the Holy Ghost at Verona, whence this manuscript emanated. The writing is very unusual and individualistic.

forzando di quella ora morte laqual el li
lase sostenere in nocente mente. Im
perio chio dubito forte che alguno no
dapiendo bene l'averiade no si nega
ad ammentire. Et in questa ti de non
credere leaxit di quelli perfidi iudei
notificando ala nostra alta persona che
tute queste cose laqual fo disse Efa
se contra xpo sue scripte mantirli
libri in loro pelago. E lo nostro alto dno
ti dona poltrine in storia per infinita
secula seculorum. Amen.

Qui finisce el libro dela resurrexio del
nostro signor misser ihu xpo.

Qui comincian li Miracoli dela uer
gene Maria zioe quando ella roma
lla divedo l'asensione del suo dolce
fiolo.

Qua disse Sancto Epiphano chome
la uergene Maria uegnua spet
lla fuita uisitata dala niole de dno.

DIXE Sancto Epi
fano che l'heon fiol
edno spesse fiade manda
ua lo angelo di nullo mte
sua amixita. l'auergene agaria per fo
solarla. Et anora limandaua yhetu
per lo angelo reletal pane amaitran
dela femore delano angelico ribo
zinto in lore chinona. E quello ang
lo la termina chomo sup dona. Onde
l'auergene agaria misuno altro ribo no

uolua fene quello angelico pane lo
qual l'uegnua portato per mane de
lo angelo dela menin delano fiolo loq
fiolo no nota che sua madre portasse
alguno defecto. Chomo l'auergene
Maria uenue le sue uestimente.

DIXE sancto Epiphano che l'auer
gene agaria portaua g uolua la
sue uestimente mondissime enene gide
l'no chomo di lara. E discopre tuti l'hdra
pi ella portaua uno maito amodo di re
legiosa. E dapo che fo rueritichado la
suo choro fiolo fonna lesuo choro ella
portaua uno blanchissimo nullo. Et
anora leoue uestimente mai no spe
za dapo delano fiolo menta in nullo.
Enoi ella rimaze chomo la prima di che
lase laueti che mai ella no mostra al
guna uita.

Dela charitate edela humilitate dela
uergene Maria.

DIXE Sancto iuanne damasceno
che l'auergene Maria fo sempre
plena di charitate edimisericordia
efo sempre copertate quietora di
boneri. Esomma li tri buladi ella era
dolcisima foleladrige. Et anora gen
se ella fo sempre amigabile edino
ra. Onde ella era degna di ogni lau
de che la era humilla edisfetta e
uergeuola. Et anora ella portaua
amore g bonore fangandole sempre
minore de le altre.

Qua disse sancto Epiphano concludime

181. BOOK OF RECORDS OF GIFTS OF LAND AND OTHER
EFFECTS MADE TO THE CONVENT OF THE HOLY GHOST
AT ASSENNEDE IN FLANDERS.

Illuminated manuscript in Flemish, on 22 leaves of vellum,
initial letters in red.

*With two large and fourteen smaller miniatures in gold and
colours, all but one of which are portraits of benefactors in the
costume of the period, the last being that of the compiler holding
the open volume in his hands.*

Small folio. *Original wooden boards covered with calf,
blind line panels and diagonals on sides, metal clasps.*

Flanders, 1475.

(SEE ILLUSTRATION OPPOSITE.)

£210

On Folio I appears the following: Dit es Rente vanden Heleghen
Gheest. In Assennede desen bouc was ghemaect anno dni MCCCC. ende
LXXV (1475). Biden helich gheest meesters Jan de ruddere, Pieter craye,
en Felix van hishout ontfanghere.



182. HORAE.

OFFICIUM BEATAE VIRGINIS MARIAE SECUNDUM
USUM ROMANAE CURIAE SEPTEM PSALMI. OFFICIUM
MORTUORUM. OFFICIUM SANCTAE CRUCIS.

Manuscript on 231 leaves of fine vellum beautifully written by an Italian scribe in Gothic characters in red and black; initials throughout in blue and gold, with pen ornamentation in red and violet, respectively; two pages with finely illuminated floral borders and nine large illuminated capitals in gold and colours.

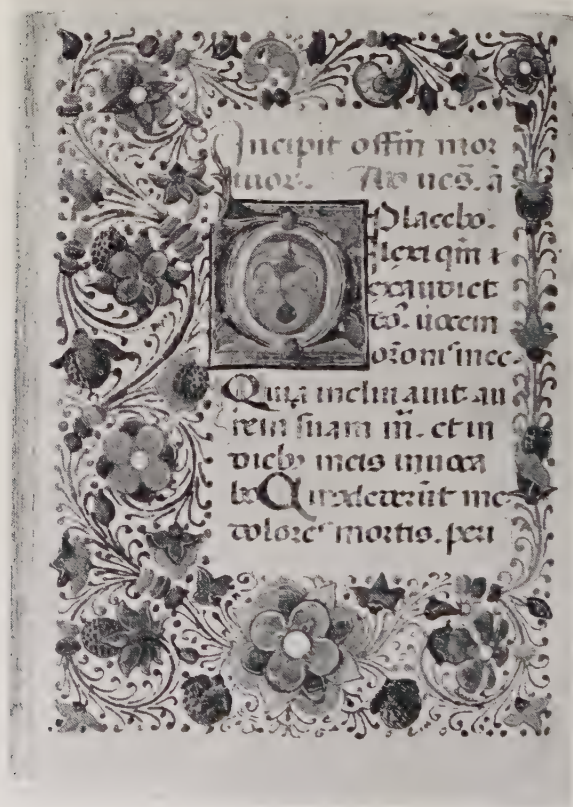
16mo. *Old mottled calf, gilt gauffred and painted edges.*

[*Italy, about 1470 A.D.*]

(SEE ILLUSTRATION BELOW.)

£105

A beautiful little volume with some rich illumination.



183. GEBETBUCH.

Manuscript book of Private Prayers in German written on 338 leaves of paper, 14 lines to a page, initials and rubrics in red.

With a miniature of the Last Judgment illuminated in gold and colours, and a coloured 15th Century woodcut of St. Ursula and the 11,000 Virgins in a boat going to Cologne.

12mo. Original binding of oak boards covered with stamped leather, with original clasps.

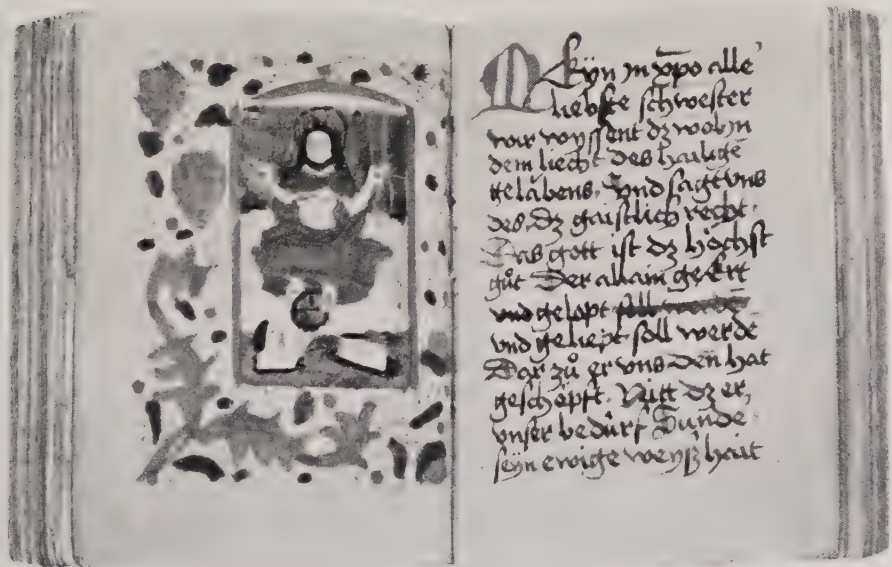
Measuring $3\frac{1}{2}$ x $2\frac{1}{2}$ inches.

[Germany, 1475 A.D. about.]

(SEE ILLUSTRATION BELOW.)

£21

A charming little unusual pocket prayer book in the vernacular which must evidently have been written for a lady.



184. HORAE.

Book of Hours, in Dutch, written on 104 leaves of vellum, 19 lines to a page, richly illuminated and decorated.

With 5 large and 5 small miniatures in gold and coloured grisaille by a good artist.

8vo. *Original binding of leather, with panel on sides of Jesus with emblems, surrounded by motto over wooden boards.*

[Holland (perhaps Maestricht), about 1475 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£650

DECORATIONS :

The MS. has been illuminated and decorated by an artist of great ability and invention. The full-page illuminations are inserted leaves of parchment in tinted and coloured grisaille.

Fol. 13b: Annunciation Angel bearing lily and scroll. Mary kneeling, red robe, blue mantle, brocade hangings. Border: Floral, with angel playing lute.

Fol. 14: Initial, Virgin and Child on crescent, grisaille tinted within blue and gold initial; floral border with angel playing lute and bird.

Fol. 44b: Jesus in judgment; angels with last trumpet, dead appearing, two saints in foreground, grisaille heightened with red, blue or gold. Floral border with birds.

Fol. 45: Initial, Jesus praying, grisaille, within letter of blue and gold. Floral border with birds.

Fol. 63b: Crucifixion, John, Virgin and Mary Magdalen, grisaille, heightened with red, blue or gold. Floral border with pelican.

Fol. 64: Initial, Veronica, grisaille, within blue and gold letter. Floral border with angel bearing cross.

Fol. 69b: Jesus and the Doctors, Mary and Joseph, entirely coloured. Floral border with cock.

Fol. 70: Initial, Jesus between the pillars, reading, grisaille, within blue and gold letter. Floral border with cock.

Fol. 90b: Raising of Lazarus, entirely coloured. Floral border with bird and butterfly.

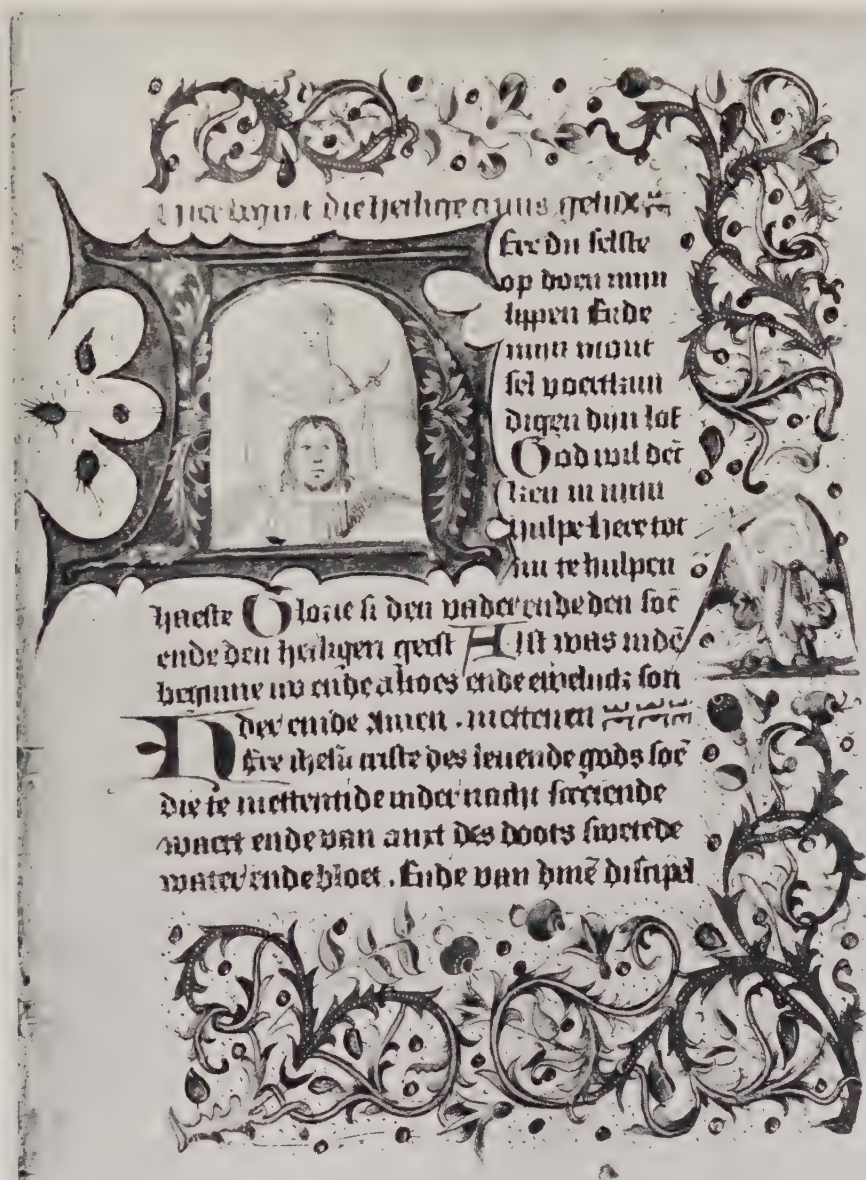
Fol. 91: Initial, Man and Woman in fire, grisaille touched with red, within blue and gold letter. Floral border with bird.

Fol. 67b: An initial in gold, containing the words "Gregorius bidet Vigiu(m)?" This may be the name of the illuminator of the MS., or the scribe.

Fol. 79b: Initial in gold, containing lion rampant. This has been thought to be armorial.

BINDING: The binding contains, back and front, a panel stamp $2\frac{3}{4}$ by $1\frac{7}{8}$. Motto "Ecce Agnus dey qui crimina tolis peccata mu(n)di"; standing figure with halo, bearing lamb and flag. (Not described).

The calendar saints include St. Servaes (Maestricht), Frederic (Utrecht), Jeroen (Egmont), Willibrod (Utrecht), Lebwin (Deventer). It agrees generally in calendar and text with the corresponding parts in the edition published by Gerardus Leeu in 1491 in Antwerp (Duytsche Ghetiden), (Proctor 9399), but is in a different dialect.



185. JUSTINUS (MARCUS JUNIANUS).

EPITOMA IN TROGII POMPEII HISTORIAS.

Manuscript written on 139 leaves of fine vellum, 29 lines to a page.

First page has half border and initial "C" in gold on blue ground with white interlacing vine pattern, relieved with green and blue. At foot a shield (bearing erased 6 balls for Medici), floral decorations and filagree work with gold roundels. A Roman initial in blue at beginning of each book. Headings in red.

8vo. *Very fine XVth century binding of wooden boards covered with stamped brown morocco. The stamps of the centre panel are purely Venetian in design whereas the outer border (made up of a conventionalized foliage design) suggests Florence. It is possible that the binding was made by a Venetian binder in Florence. Traces of metal clasps. Binding was rebaked in 1819 by C. Lewis.*

[Florence, last quarter (?) of XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£140

PREVIOUS OWNERS: Medici crest on shield (erased), Paulus Orlandinus and Hieronymus Florentinus. Henry Drury (See note on fly-leaf, "Henry Drury, Harrow, backed for me by C. Lewis, 1819"), Sir Thomas Phillipps 3359. Ancient Library mark, C.

Marginal corrections in black in the same hand and some marginal notes in black in a later hand. Numerous marginal notes in red, in a 15th century and in a later hand.

The text of Justin has been studied by Ruhl in the *Jahrbücher für Philologie, Neue Folge der Suppl.* Bd. 6, Heft 1, and in his edition of Teubner. He divides the MSS. into 3 classes: Italic (I), Transalpine (T) and Penovian. This MS. combines the readings of I and T. It has passages omitted in the I class, and also passages omitted in the T class (Ruhl, p. 23), and is probably the result of a fifteenth century humanistic revision of the text made for the Medici. The text agrees fairly closely with that of Ruhl.

The MSS. in the British Museum of Justinus are all 15th century, with the exception of Add. 19906, which is of the 14th cent.

IVSTINI BREVIATORIS HISTORIA

Throgii Pompeii Prologus in primo libro sicut

IN AVITI, EX ROMANIS, ETIAM Con-

sularis dignitatis vires Romanas grecor-
peregrinorq; sermone in historia concussit:

sive emulacione glorie sive uarietate & nomi-
tate operis delectatus vir posset eloquentie

Throgii pompeius grecas & totius orbis historias
latino sermone composuit ut cum nra grece +
grecas nra lingua legi possent: propterea rem
magna & an & corporis aggressus. Nam cum
plerisq; autorib; singulorum reru ul; p;loz res
gestas scribentib; opus suu arduu laboris uideat

Honore nob; pompeius herculea audacia orbem
eraz aggressus uideri debet. cu; h; res omnium
seculor; rez; nationum p;lozq; res gestas continet.
Aque historia grecas: prout comadi aug; sine
me se grecam occupauerit: omisiss que sine
fructu erit: ea oia diuisa pompeius capitulis
& serie res digesta componit. Horum igitur
quatuor & xl uolumini: na tota de eadie
p; totum quo in urbe uersabamur: cognite queq;
dignissima excerpti & omisiss his que nec cogno-
scendi uoluptate iocunda: nec exorn; erant
necessaria breui uelut flori opusculum feci.
ut heret & q; grece didicisset quo adnouerant
& qui non didicisset quo instruerent: quod adde-
non cognoscendi magis q; emendandi causa +
transmisit. Simul ut & otij mei cuius & cito

scribitur iulius iulianus

186. LIBER SENTENTIARUM.

Latin manuscript on 545 leaves of paper, written in cursive Gothic script; initials and marginal notes in red; 28 long lines to a page.

Folio. *Original wooden boards covered with pigskin; chain of five links and ring affixed. (Binding rubbed).*

[Germany, about 1475.]

(SEE ILLUSTRATION BELOW.)

£75



187. JAMES III, *King of Scotland* (1460-1488). *Defeated at Sauchieburn and murdered* 1488.

ORDER WRITTEN ON PAPER IN THE SCOTCH LANGUAGE UNDER THE KING'S SEAL, TO THE SHERIFF OF EDINBURGH.

1 page, oblong folio.

27th February, XVth Regnal Year (1475).

(SEE ILLUSTRATION OVERLEAF.)

£15 15s

Ordering the Sheriff to distraint the goods of John Napier, burgess, for a debt of 86 marks to one David Kincaid. The document still bears the remains of the Royal wax seal.

“James be the grace of God King of Scottis. Till our seref of Edinburgh and his deputis, greeting. For samekill as it is be wude and dunn, gevin, in oure seref-court of Edinburgh, halidin be oure lovit Alexr. Crechtoune, serefdepute, decretit, delyverit and ordanit that Johnne Naper, burgess of our burgh of Edinburgh, sall conter and paye to oure lovete David Kincaid, burgess of yesammynne, ye sowme of four and sex merkis of ye usuale moneye of oure Realme, optenit be ye said David uppon ye said Johnne in oure said serefcourt be a breve of distress of oure chappell, as ane act of court geven yeruppon mair fulily purports. Oure will is herfor & we charge you straitly and commandis that yer oure letters sene, but delaye ye pass, compell and distreyne ye said Johnne, his lands and make penny of his guidis quhatsumever to ye avile & quantitie of ye saide sowme, and mak ye said David to be fullily put assicht & content yerof as effers ye forme of ye said act.” Etc.

THE PATRONS OF COLUMBUS

188. FERDINAND V (1452-1516) and ISABELLA (1451-1504), *The Catholic Monarchs of Spain.*

ORIGINAL MANUSCRIPT ROYAL CHARTER ON 4 PAGES OF VELLUM, SIGNED BY THE KING AND QUEEN OF SPAIN; WITH THE OFFICIAL LEAD SEAL SUSPENDED FROM A CORD, EMBOSSED WITH THE PORTRAITS AND COATS-OF-ARMS OF THE TWO SOVEREIGNS, ONE ON EACH SIDE.

Vellum covers.

Dated at Valladolid 20th May, 1476.

(SEE ILLUSTRATION OVERLEAF.)

£105

The charter confirms the privilege, granted to Rodrigo Ponce de Leon, the Marques de Cadiz, by King Henrique IV., of reserving certain agricultural tithes in the city of Jerez de la Frontera, for himself and his heirs.

The Official Lead Seal of Ferdinand and Isabella is exceedingly rare. We have not seen another. Ferdinand and Isabella were the patrons of Columbus, and under their auspices he made his discovery of America.

189. FERDINAND V and ISABELLA, *The Catholic Monarchs of Spain*.

DOCUMENT ON 4 PAGES OF PAPER, WRITTEN IN SPANISH, SIGNED BY THE KING AND QUEEN, WITH SEAL.

Folio.

Madrigal, 30th April, 1476.

(SEE ILLUSTRATION OVERLEAF.)

£35

The sovereigns confirm a previous decree, issued by Henry IV of Castile in 1474, by which a Fair, free from taxes for twenty days every year, was established in the town of Paradas.

This was granted in compliance with a petition from Don Rodrigo Ponce de Leon, Marques de Cadiz, Conde de Arcos, "in order to increase the population and the supplies of that town which lies so near the frontier."

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~~Goldenrod~~

*No cernas mme thozero, farnis alio d' xlll dignatost. Anz sta
funa mos amore sapiente e fany amon sloo duo p' mille vo
ola d' omno xijm In ou mudus*



fynd

Produce and put
Society 29th 9th

190. CHRISTOPHER PARISIENSIS and OGNIBENT (Andrea).

LA SUMMETTA, LA VIOLETTA; IL LUCIDARIO.

Italian fifteenth-century manuscript, in red and black, on 33 leaves of paper, written in a neat, legible hand, relating to medicine and alchemy.

Small 8vo. *Old vellum*.

About 1476.

£63

This curious work, while emphasizing the sin of practising the fatally fascinating art of alchemy, nevertheless contains much information on the nature of minerals and gases; the transmutation of metals; the concoction of the elixir of life; the philosopher's stone; physiology; and psychic practises.

Appended is the text of the correspondence that passed between Christophorus Parisiensis and Andrea Ognibent on the subject-matter contained in this work, dated from Milan between the years 1470 and 1476.

"Nothing is known of Christophorus Parisiensis. His date is given by Lenglet Dufresnoy as 1260; other writers say in general terms the thirteenth century. Even his name is varied, for Lenglet Dufresnoy calls him 'Christophe de Paris ou de Perouse.'"

"Schmieder has favoured us with a fanciful biography. As he was so little known he was probably not a teacher in the university, but is to be looked for amongst the monks. In that case, however, it is not in France that he is to be found, but in the Benedictine Abbey of St. Albans. Two Benedictines called 'Parisiensis' lived there and wrote a history; the elder to 1259, when he died, the younger to 1273. The latter is known as Matthew of Paris, and the two are usually confused under this name; but as it is unlikely the elder was also called Matthew, possibly he was Christopher. And this is history!"

"A good many writings are ascribed to him by Nazari, and his list is copied by Borel and subsequent writers. None of these have been printed, and if they ever existed, or if they exist now, are in manuscript." (Ferguson, *Bibliotheca Chemica*.)

191. COPTIC HYMNAL.

Thirteen leaves of a Coptic Doxology written upon paper, of the fifteenth century. The titles of the Doxology are in Arabic.

Preserved in lettered case.

[*Egypt, 1480 A.D. about.*]

(SEE ILLUSTRATION OPPOSITE.)

£21

The Coptic hymnal or doxology in honour of the Saints for every feast day of the year.

The titles of the Doxologies are in Arabic. These Doxologies have not yet been published. To make a critical and complete edition it would be necessary to consult the numerous MSS. which remain preserved to us in various libraries. This would be a work of great utility as these Doxologies are very ancient, most of them composed between the fifth and eighth centuries and form precious material for a History of the Coptic Church.

The hymns are for the Ascension Day, New Year, Christmas, Epiphany and in honour of Saint Hermina.

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Α ΧΕΦΗΝΟΤΙΣΙΟΤ

Δ ΡΑΜΑ ΤΙΔΩΑΙΖ
ΕΙΔΣΕΒΟΧΤΟΣ ΔΟΡ
ΠΣΑΧΠΗΦΗΝΔΙ

ΣΥΒΕΤΣΥΤΑΡΧΗΔ

ΣΥΗΙΣΙΑ ΣΥΠΡΟΣΦ

ΡΑΨΟΤΙΕΡΟΧ ΔΑ.

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ΡΑΥΗΘΕΧΗΧΙΤΕΣΙΔ

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ΩΠΟΣΕΜΕΣΩΤΟ

ΣΕΣΙΑΜΑΤΤΥΣΑ

1483 A.D.

WRITTEN FOR MARCO DANDOLO, DOGE OF VENICE.

192. LINO (PETRUS NICOLAS), of *Vincenza*.

DIALOGI AD MARCO DANDOLO VENETO.

Beautifully written manuscript on 99 leaves of paper and a preliminary vellum leaf, in a fine Italian hand, with the arms of the Doge of Venice, Marco Dandolo, illuminated at the foot of the first page, and a finely illuminated initial letter at the beginning of the work.

8vo. *Vellum*.

[*Venice*, 1483.]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Interesting manuscript by a medical man.

^{vincetini}
 Petrus Nicola a lino artium & medicinae doc-
 tor M^{ac} g^{no}so virō Marco Dandulo p^{ri}mo
 veneto: p^{ri}stantissimo artium doctori & juris ut
 usq^{ue} p^{ri}tilissimo d^{no} suo papuo s. p. d.

IN Ecum sapius Cogitans atq^{ue} a^uo reuol-
 uens te te Marce Nag^{us} (id mea ite
 obfuantia nō raro facere compellit)
 Omnia in te Compio q^{ui} ad uerā nobilitatē: ad uām
 felicitatē (Si in hoc mundo ea hēri p^{oss}is credimus)
 facē uident. Sive. n. sola uirtutē (eorū nāq^{ue} q^{ui} ener-
 uate effeminatēq^{ue} de ultimo fine censuē sectas tu ipse
 nō admittis) se ipā beatas efficit cū stoicis ac Zeno-
 ne eorū principe sentiam te ipso q^{ui} beator: seu cū
 piparetias m^{ag}is q^{ui} nihil vberius. nihil exudit. nihil
 grau^{ius} ut Cicero 3^o tusculanay q^{ui} attestat ad beatā
 uitā reia n^{ost}ra arbitremur. s. bona corporis. rerū
 ext^{er}narū atq^{ue} aī: h^{ab}et in te uno ita rep^{er}unt unitā. ita
 fortissimo vincto iuncta ut ne quāq^{ue} alter ab altero dis-
 solui q^{ui}at. p^{ri}ma duo bonorū q^{ui}ā l^{ib} p^{oss}es p^{oss}es t^{em}p^{or} mutuo
 ad fruct^{us} sp^{er}uisse legam^{us}. Rectius t^{em}p^{or} uel stoicos q^{ui} ea
 sint comoda. uel a^utes in ethicos q^{ui} ea sint n^{ost}ra censu-



193. ANTIPHONARIUM.

Latin manuscript beautifully written in red and black on 55 leaves of vellum.

The text is very legibly written with red, blue, black, and black and red initials above the four-line musical notation. On the second leaf is a large initial P in blue on a burnished gold background, with red, green, and yellow borders. The lower margins contain 35 very quaint and interesting pen-drawings of nuns, monks, doves, rabbits, an archer, boors, etc. heightened with a little colour.

At end is a colophon giving the name of the writer Brother Jacobus Swartz and the date 1484.

8vo. *Original binding of wooden boards covered with stamped leather, silver clasp. (Back restored).*

Germany, 1484.

(SEE ILLUSTRATION OPPOSITE.)

£105

The colophon book begins: "*Dominica palmarum post benedictionem ramorum, 1484. Antifone iste su(n)t cantande,*" and ends: "*Qui me scribebat Fr. Jacobus Swartz nome(n) h(ab)ebat.*"

aboz
ga ne mudi et

nunt osanna filio
dauid benedictus qui ve nit

in nomine domini o sanna
dne
in extelsis. rpsa
lo zi a

laus et honor tibi sit rex xpe re
demptor tu pue tile deus
Chor
prompsit osanna pume idit.

Im
soro
Gloria. res. scabel es

tu rex dauidis et in tertia proles

194. RENE II (1451-1508), *Duke of Lorraine. Succeeded Duke Nicholas in 1473 and in 1474, joined with Louis XI and the Emperor Frederick in a league against the Duke of Burgundy, whom he defeated at Moray and before Nancy in 1476.*

DOCUMENT ON PAPER, IN LATIN, SIGNED
ADDRESSED TO THE GENTLEMEN IN THE OFFICE OF
ST. GEORGE, THE HIGHEST OF THE COMMUNITY OF
GENOA. WITH SEAL.

1 page, 4to.

Dated from Nancy, 26th November, 1486.

(SEE ILLUSTRATION OPPOSITE.)

£21

Accrediting his cousin, John of Anjou, as his Lieutenant General.

(Trans.):—"We send at this time to your excellent state our lieutenant general the illustrious John of Anjou, late in our realm of Sicily . . . to whom we have committed some things to be treated of concerning our enterprise, which we judge to be common to you, to refer in our name to your said Magnificences. That this matter can be performed with your said state we certainly know by the disposition of affairs, and esteeming the aid to be lent to us to be no less for the common convenience thereof than at a former time to our predecessors, into whose labours and realm they have ever thus entered by force." Etc.

Magnifici et generosi viri amici mei carissimi. Mutuimus montanae ad excellenti statu veni et domini
 In Regni nem sicilie locuten m'm generalem. H. Jo. de andegavia consanguineu nem filiu
 naturalem H. quondam bone memorie ducis Joannis amicali mei. vti per alias et mag. cum
 vnum d. danyam de leuante. M. Vre. intellexerit cui comissimus aliqua super prosequenda
 nra impetia qua communem vobiscum iudicamus E. M. V. nro nre referenda. Quod
 cum eund statum veni rem istam conficienda posse certo sciamus autem rex disposicoe
 existimentesq. pro coi illius comeditate non minus opem prestamus nobis q. superiori tpe
 maioribus meis cuius opera et vicibus Regni huius semper ingressi sunt. Eadē vehementer
 rogamus dignentur sibi ac nobis vis fidem habere facereq. in his que referet rogabitq. nre
 quod tempus fecit pro communi utilitate proq. iure virtute et magnanimitate vna tu vetera
 amicitia. Eere. ^{more} maioris more et domus nre vrorq. sua perpetua fore speramus q. admod.
 in eisd. M. V. spem nram habemus. Quod si deus aliqui optato fine nro fieri dederit Ecce
 fortunare et glorie nre particip. erunt Et ad sua studia promptos nos paratosq. semper
 inuenient. Valote felices. Ex oppido nro Nanceij die xxvi. nouembrii. i. q. 8. 6

E M. V. amicissimus  Rex sicut sicilie et c.
 Dux lothoringie et c.


 Michael

195. MISSALE SECUNDUM USUM VIVARIENSIS ECCLESIE.

Missal for the Use of Viviers in S. France.

Manuscript in Latin, well written in Gothic characters in red and black on 320 leaves of vellum, double columns, by Etienne de Lessinhol, and finished Sept. 6, 1493.

Initials in red and black surrounded by pen ornamentation, which in many cases is finished off in the margin with grotesque human heads. Pen decoration occupies three sides of the first page of the Missal. With musical notation.

Folio. *Original binding of blind-tooled calf, over wooden boards, carefully repaired and rebacked with morocco, brass clasp.*

[France, September 6, 1493.]

(SEE ILLUSTRATION OPPOSITE.)

£125

The calendar is a very full and interesting one, and occupies 6 leaves. The page following it shows for what purpose, where, and at what date the MS. was written. "*Anno domini millesimo quadringentesimo nonagesimo tercio et die sexta mensis septembris fuit patratum presens missale per me Stephanum de Lessinhol clericum parrochie vallis (query Vallon) dyocesis vivariensis et fecit fieri Iacobus Douse u'icator ville de pratellis dicte dyocesis Vivariensis ad servitium capelle constructe per ipsum Iacobum seu fecit construere ad honorem beate Marie de pietate ac beati Iacobi Apostoli nec non sancti Benedicti et que capella est edificata infra ecclesiam beati Petri apostoli de pratellis. Ideo rogate deum pro eo.*"

Five pages at the end are occupied with Orders for the blessing of bells (*Ordo ad benedicendum sive baptisandum campanam*, etc.),—an addition of about the commencement of the 16th century. On one page has been written an indulgence granted by Claudius Vivariensis episcopus in 1507 to the chapel of St. James "*in puncteto*," and a list of the relics in the same chapel.

Missals of the use of Viviers are of very great rarity, and are of very considerable liturgical interest.

Papit in illa le scindis
vbi in vniuersis ecclesie
Et primo dicitur pma de ad
uentu ad missam ostendit.

Dicitur leuam
animi meum
Quis mens ite
confiteo no em
lesam neqz in deat me inuiri
mei et in vniuersis qui te expectat
non confundat. **V**ias tuas
dne deus tuus in et seruitas tuas
edat me. **G**loria per i filio z spm sco
Sicut erat in pncipio et nunc z sep
et in secula seclor. Amen. **R**uelet.
Apellet hermetter. Non di
Gloria in excelsis. **O**ratio.

Exita dne potentiam
tua z ueni ut ab ini
uriabus pcor mior pialit
te inuicemur. ptegete cripi
te liberate saluam. **Q**ui uis
sco eple bti p. a. **A**d romanos.

Ratites. **S**cientes qz
hora est: iam nos de
sompno surge: **N**unc enim
ppior est nra salus: qua ci
arduit: **N**or pcessit: dies at

appropinquauit: **A**binamus er
go opa tenebrar: z induamur
armis lucis: ut i die honeste
ambulemus: **N**on in comel
sationibus z ebrietatibus. no in
cibilibus et i pudiciis: non
in comitoe z euulatoe: **S**ed
induumini dnu ihu xpm: &
Vniuersi qui te expectant no co
fundetur. dne. **V**ias tuas dne
notas fac in et seruitas tuas edo
ce me. **A**lla. **O**stende nobi dne
miam tuam et salutare tuum da
nobis. **S**equitur la anigly fin
In illo tēpore: **M**attheu.
Cum appropinquasset
ihus iherosolims et uenisset
bethfage ad monte oliueti tūc
misit duos discipulos suos di
cens eis: **I**te in castellū quod
contra nos est. et statim iuecti
asina alligata: et pullū qu:
ea: **S**oluite: et adducite in:
Et si quis uob aliquid dixerit:
diate qz dñs ihu opus hē
et cōfiteamini dñm: **E**t
aut totū factū est: ut adim
pletur qd dictū est p. ppha;



1494 A.D.

196. CICERO (M. T.).

DE LEGUM EMENDATIONIBUS. DE SENECTIONE.
DE PARADOXIS.

Latin manuscript in a XVth century Italian hand on 106 leaves of paper.

Ornamental initial on folio 2, painted in colours; decorative initial with an extended border of thistles and foliage executed with pen and ink on folio 61; another smaller initial on folio 94.

8vo. Contemporary binding of oak boards (damaged).

[Italy, before November, 1494.]

(SEE ILLUSTRATION OPPOSITE.)

£18 18s

The text of the three works are all written by the same hand; the commentaries and interlineations are in two different writings of a slightly later period. A note at the top of first leaf: "1494 mense nouembri post diem omnium sanctorum: quo primum scolam linquens perusium petii."

Immediately below is a note in another hand, stating that the book was bought at Perugia with a Terence, the Bucolics, and Georgics for "flor. 3. & til. xi."

M. T. CICERONIS. DE
LEGVM OMENDATIONIBVS

LIVS MARIVS libellus sup
VCVS QVIDEM ILLE² HEC
atpinatū querens agnoscebat
sepe ame lectus i mariano. Sin ma-
net illa querus hec. profecto. Et
n. ē sane uetus. Quid met uo
actice noster et semp manebit. Sati ē n. ingenio.
nullus at agricole cultu stupis tā diuturna q̄po
et uersu feminari potest. Quo tadem modo
nte. Aut quale ē illud quos p̄te serunt. Alibi n.
uideris sc̄m laudādo fustigari tibi. Sit ita sone
ner. Verū tamen^{doz} latine loquentur hēu re. querens
huic loco non deerit. que mariana dicitur. Ea q̄ ut
aut sc̄uola de fratribz mei mario canesker seclis i nu
merabilibz. nisi forte at bene tue sempiter naz i ante
olei tenere peruenit. aut quod hēu re. querens
se procerā et tenerā palma indisse dicit. hēu re mōstiat

1497 A.D.

197. HENRY VII, *King of England* (1485-1509).

DOCUMENT SIGNED WRITTEN IN ENGLISH ON
VELLUM TO ROBERT LITTON.

1 page, small 4to.

Westminster, 23rd January, 1497.

(SEE ILLUSTRATION BELOW.)

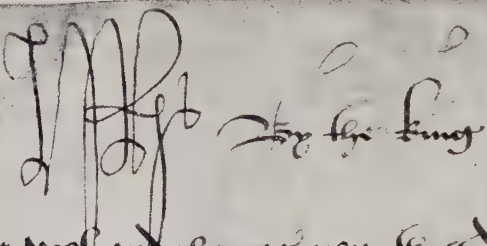
£21

An order for the delivery to John Bligh of certain material.

"We wil and charge you that unto or trusty Serg. John Bligh, yoman of or wardrobe, ye deliver or doe to be delivered four . . . of crimyssyn cloth of golde of tissue of our owne store, twenty and eight yards of crimison sarssenet for the curtynes of the same bede." Etc.

Shakespeare refers to Henry VII in *King Henry VI*.

"This pretty Lad will prove our Country's bliss
His looks are full of peaceful majesty
His head by nature fram'd to wear a crown
His hand to wield a sceptre; and himself
Likely in time to bless a regal throne."

33.  By the King
We wil and charge you that unto or trusty Serg. John Bligh
yoman of o wardrobe ye deliver or doe to be delivered four
of crimysyn cloth of golde of tissue of our owne store twenty
and eight yarde of crimison sarssenet for the curtynes of the same
bede and a hulk scep and a fawse
crimysyn silke and golde for the same bede and that ye count
and pay for the workmanship of the same And these our
loves shalbe ye sufficient warrant Henry Undr our signet
at o palois of Westm the xxij day of January the vij
year of o kyng
To o trusty and right welbelovyd
counsaillor Robert Litton knyght
o Undr in chace of England and
kep of our great wardrobe



See No. 199.

199. HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Illuminated Latin manuscript of the Ghent-Bruges School on 188 leaves of vellum, very well and neatly written in a *semi-bâtarde* hand in red and black (the calendar in red, blue and gold), 17 lines to a page.

Each month of the calendar with a finely executed border of flowers or interlacing leaf-work painted on a pale yellow ground (except the month of May, which has a three-quarter border containing stag-hunting scenes).

Each month of the calendar with two small miniatures of the sign of the Zodiac and the occupation.

With 8 full-page miniatures with fine borders of flowers, fruit, and interlacing leaf-work painted on liquid gold grounds (one ground is dark-grey); each of the pages opposite them within full borders containing sacred and secular scenes; 26 smaller miniatures, all with three-quarter borders of flowers, leafy sprays, insects and drolleries painted on coloured ground. Large initials in pale mauve and white, generally of foliated design and enclosing a flower, on grounds of liquid gold, numerous smaller initials and bar terminals.

8vo. Old binding of stamped calf over wooden boards.

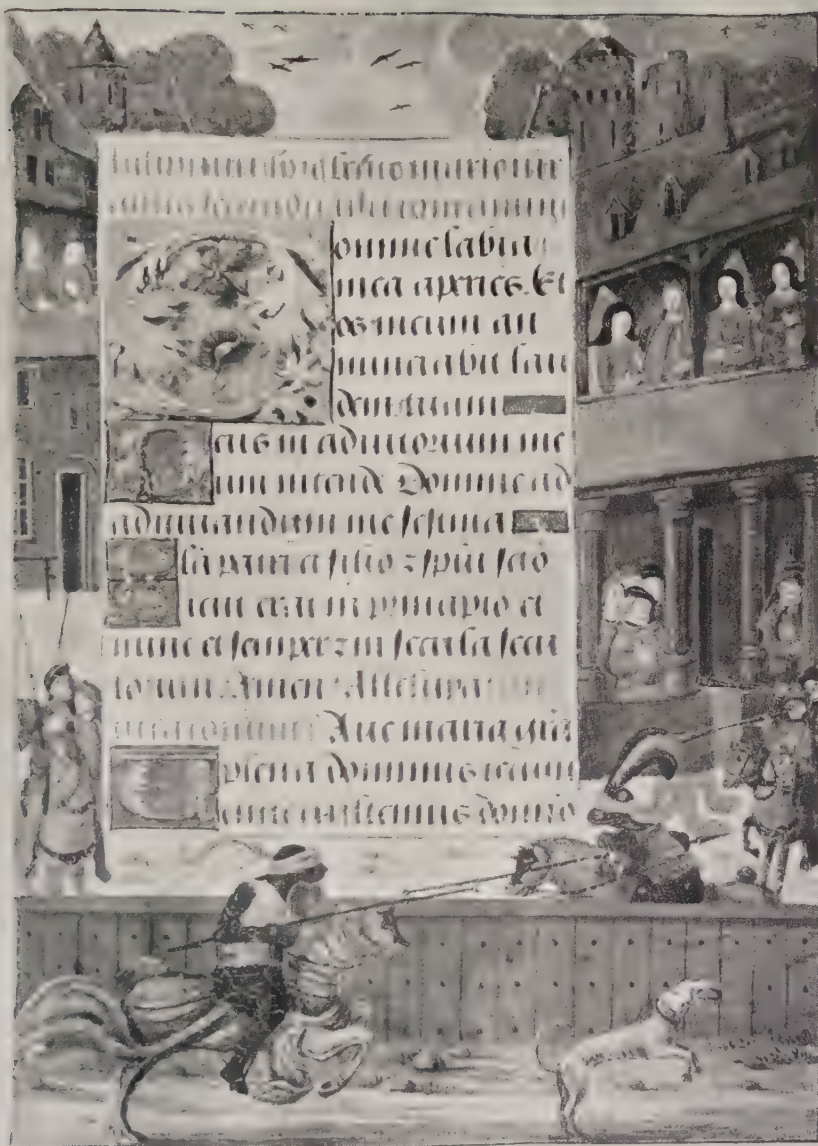
[Flanders, late XVth Century.]

(SEE ILLUSTRATIONS OPPOSITE AND ON PAGE 351.)

£650

The pictorial borders facing the full-page miniatures include the following subjects: (1) f. 14, Ladies feasting and ladies working beneath a tree; (2) f. 18, The Procession to Calvary; (3) f. 24, Stag-hunting; a boy fishing in a moat round a castle, Chastity and her Unicorn; (4) f. 31, Ladies riding in a travelling carriage with attendants, dogs, etc.; (5) f. 44, Knights jousting at a tournament, ladies and other spectators looking on from balconies; (6) f. 100, Stag-hunting; (7) f. 108, David repentant, victorious soldiers greeted by ladies; (8) f. 128, The Three Quick and the Three Dead.

An inscription in a XVIth century hand on f. 15 gives the name of an early owner: *O Beata brigida ora pro m(e) Devoto famulo tuo Iohanne Iordano ut dignus efficiar promissionibus christi. Amen.*"



LATE 15TH CENTURY.

200. HORAE BEATAE MARIAE VIRGINIS.

Manuscript in Latin, of the Hours of the Virgin, beautifully written by a French scribe in *lettres bâtarde*, on 137 leaves of vellum, 19 lines to a page, containing hundreds of illuminated initials in gold and colours.

With 17 full-page miniatures each surrounded by a broad ornamental border.

8vo. *Original binding of wooden boards covered with velvet (worn).*

[*France, Late 15th Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£385



201. MARY (BLESSED VIRGIN).

LIFE AND PRAYERS (in German).

German manuscript on 243 leaves of paper in late cursive Gothic script, written by a German scribe; chapter-headings rubricated, illustrated by the insertion of 41 very early wood engravings, 35 of which are coloured, a few being decorated with burnished gold.

Thick 8vo. *Original binding of boards covered in brown calf, blind-stamped in panels of portrait medallions, conventional flowers and scrolls; brass clasps.*

[Germany, 1481 A.D.]

(SEE ILLUSTRATION BELOW.)

£350



201A. ROLLE (Richard), *Hermit of Hampole*.

TREATISE ON MEN'S DUTY (in English).

English Manuscript on 105 leaves of vellum, written in a square book-hand, 28 lines to a page; initials in blue with pen-work flourishes.

8vo. *Eighteenth-century calf, gilt.*

[*England, XVth Century.*]

(SEE ILLUSTRATION BELOW.)

£350

Richard Rolle, believed to be the author of this Treatise, was hermit of Hampole and lived in the reign of Edward the Third. It affords a singular specimen of the language of that period. At the foot of the first page is an old ownership note, "*James Bellingham is the true possessor of this Booke.*"

peyne of helle. & of foule scripce to synne & for
pe ferdful felonschyp of deuelis: & of pe fendis
soure makyn goddis sone & taker part of pe cri-
tage of hennue yf ore close pe iloues pe nuynful
clouyn in pe rederell of fier. ere doyn i pe synne. pe
isolle i pe luy. pe mol clouyn it so in pe fier. yf it is al
for pe er clouyn it so i pe synne yf it is al hit pe wolle ta-
kip so pe hit yf it chaungh al to pe colour. In yis ma-
ner schal alouer of ihu crist do he schal to biene in
loue: yf he schal be al turned in to fier of loue. he schal
so schyn i vertues: pat no part of hi be darke i vy-
ces. Of mekenesse and loue.

Goyn degree of vnioune of ihu mai no sou-
le atteyne. but if he be verryh meke for a
proude soule sedyn to haue his owne wille:
and so schal he neu come to cry degree of goddis lo-
ue. mekenesse is pe modir of crist. as seint bernard
seyth for yf porour pucapall pe blessed vrgyn marie co-
seynd pe firste child ihu for hadde not marie le-
meke: al be it yf she was vrgin: yf had not she co-
seynd crist perfore if yf wilt coloure ihu yf is. salua-
on of heche of soule: be come pou meke. al lower yf
a soule sittyn in pe vale of mekenesse: so many mo-
strenys of grace & of loue comyn yf to & if it be hit
in pe hillis of pryd: wynd of pe fend blown parsen yf
fro al maner goodnesse perfore seynt gg say whon gg
gaderyn opne vertues is outen mekenesse: it is no

202. PSALTER.

SEPTEM PSALMI PENITENTIALES, PSALMI
GRADUALES, LETANIAE SANCTORUM, ET ORATIONES
VARIAE.

Latin manuscript on 85 leaves of vellum, written in a very fine and bold Gothic character, 13 lines to a page.

Ornamented with three beautiful large initials accompanied by elegant ornaments extending along the inner margins, composed of leaves, flowers, and scrolls illuminated in gold and colours; 56 fine ornamental initials also illuminated in gold and colours; over 100 small initials alternatively painted in gold and blue on pen-drawn backgrounds of red and violet. Executed in the North of Italy.

Small folio. *Contemporary binding in oak boards covered in calf, the sides stamped with tudor roses and crowned fleur-de-lis, the former between two borders composed of small fleur-de-lis of France. Rebacked.*

[*Italy, Late XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£140

A beautiful specimen of the best period of the Italian art of Calligraphy and Ornamentation.

Epfidis
clamaui ad
te dñe. do
mine exau
di uocem meam. Au
ant aures tue intēde
tes. in uocem depre
cationis mee. Si in
iquitates obseruaue
ris dñe. dñe quis su
stinebit. Qui apd
te propitiatio est. et
propter legem tuam

203. ALAIN CHARTIER AND ALBERTAIN OF BRESCIA.

Manuscript consisting of text of seven compositions in prose and verse (in French) written by more than one scribe in bold cursive Gothic characters, on 236 leaves of paper.

Small folio. *Old vellum binding, with coat-of-arms and name of Jean Christofle Virey, Counsellor to the King of France, and Treasurer of Burgundy and Bresse, on sides, and monogram "BG" repeated several times on sides and back of the volume.*

[France, Late XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£105

An important and extremely interesting manuscript, probably written soon after the death of the famous author of *La Belle Dame sans mercy*, which was supposed to have taken place in 1449. An inscription on the first page records the fact that Alain Chartier was buried at the Chapel of St. Anthony at Avignon.

This manuscript contains:—

1. *L'Exil Maître Alain Chartier.*

This piece is none other than *l'Espérance*, which is considered as the best work of Alain Chartier.

2. *Le livre de Mellibée et Dame Prudence*, by Albertan of Brescia, translated by Renault de Louens.

3. *Le Débat de Fortune et de Poureté.*

4. *Le Bréviaire de Noblesse* (by Alain Chartier).

5. *Le renoncement d'amours*, an anonymous work, the author's name, however, is given in this manuscript, viz., Huet des Vignes.

This little poem has not been reprinted since the very rare editions of the end of the XVth century.

6. *L'Amant rendu cordelier en l'observance d'amours.*

This poem, attributed to Martial de Paris, called d'Auvergne, was reprinted in the *Arrêts d'Amour*. This manuscript supplies good corrections.

7. *Le Mirouer des Dames.*

No mention of this poem has been found anywhere.

204. DIURNALE (BREVIARUM).

Latin manuscript on 115 leaves of vellum, 35 lines to a page, written in black and red, with fine ornamental initials of Flemish design.

8vo. *XVIIth Century calf binding.*

[*Flanders, Late XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£75

DECORATIONS: Five large initials, fol. 1, gold on green, with strawberry; fol. 8v: grey on gold; fol. 38: gold on red, with blossoms; fol. 68: gold on blue with rose; fol. 80: gold on purple with strawberry blossom, eight smaller initials in gold and colours, flourished letters in the top lines of a number of leaves.

CONTENTS:

- (1) Fol. 1: Proprium de tempore. 1st Sunday in Advent—25 Sunday after Pentecost.
Fol. 66a: Dedicatione ecclesie.
- (2) Fol. 68a: Proprium de sanctis—pars hyemalis. St. Andrew—Annunciation B.V.M.
Fol. 79v: blank.
Fol. 80: Commune sanctorum.
Fol. 89v: blank.
Fol. 90: Proprium de sanctis. St. Ambrose—St. Katharine.

The initials mark the following feasts: 1st Sunday in Advent, Christmas, Easter, Trinity, Corpus Christi, Proprium de sanctis, commune sanctorum, Nativ. S. John, Assumption B.V.M., St. Augustine, Nativity B.V.M., Dedication.

The rubric on f. 35 points to a convent of friars and the prominence given to St. Augustine, a convent of Augustinian Friars.

A note of ownership has been cut off from f. 1 and other folios have had margin cut off (37, 89).

Properly this might be called a *portiforium*. A Diurnale gives only the Breviary for the day, etc., but the term was used in an extended sense. The lessons are not included—hence the book is for personal use.

Et hinc Andrea. Nō si festū ē andree. sab^o añ aduēti
mū. sedis vñ nō hñ sed mēōiā xpi a^o rosi vñā collē
pūā vñ euenit si omī mēōiā differet^r a^o sed vñ dōig
Idē. Et catant^r sup^r vñ d^o die sequentes antyph.



vidit dñs petri t andrea t vo
uit eos a^o vñt post me faci
am vñs hñ piscatores hoīm.
An. Relict^r retib^z suis secu
ti sūt dñs redēptorem. An.
Vnus ex duob^z qui sequun
tūt dñm erat andreas fr^r sy
moīs petri assā. An. C hñs
me misit ad istā pūcā m
qua nō pūā pūmācāhū.

Domio dei. Vñm. Exultet te. Vñm. In omī terrā. Vñm.

Ambulās ihs iuxta māe galilee. Vidit xpi
t andrea frēm eis t ait illis. Vñt post me faciā
hñ piscatores hoīm. at illi reliet^r retib^z t nauē scā
ti hñ illūm. An. Adorem^r victoriosissimū regē
chrī. Qui victorē crucē per trophēū cōquāt beatū
andrea aplm. Vñ. Vñt. ymm. Et ita chrī. In i. n. p.
Amator tuus sep^r hū. t dēderam te āplēti o bō crux. ti
more tēnuū habuisti. modo nō amorē celestē obtinē
re vñō susceper. An. Cū pūcisset bñs andreas ad lo
cū ubi crux pata erat. Vidēs eā a longe exultāuit voce
māā dicēs. hñue crux que in corp^r dñi dēdicā es. t ex
mēbror^r eius margarit^r ornata. In omī terrā. Vñm.

Si dēbūaret dñs iux māe scāe litus galilee
vidit xpi t andrea retia mētētes in mare
uocāng eos dicēs. Vñt post me faciā uos fieri pīca
tores hominūm. Vñ. Erāt enī piscatores t ait ill^r. R.
Nō ut uocē dñi vñcātis audiunt bñs andreas
relicet^r retib^z quoz usu actus^r vñdāt. etne uite se
ntus est. Vñm. largitorē. Vñ. Nō vñus iustiorē

205. MEDITATIONES DEVOTAE SUPER PSALMOS PENITENTIALES. LOTHARIUS DE VILITATE CONDITIONIS HUMANAЕ. ST. BERNARD. MEDITATIONES.

Manuscript in Latin, written in a neat French hand on 101 leaves of vellum, 32 lines to a page.

With initials illuminated in gold and colours, rubrications in red, and large miniature of King David in adoration on the first page illuminated in gold and colours, and surrounded by a typical French border of flowers, fruit, grotesques, etc.

8vo. *Green velvet, g. e.*

[*France, Late XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£75



Utra penitentia deus scilicet scala quoniam est qualis
 peccator qui secundum euangelium per abolem de
 scendit de iherusalem iherosolimam in iherusalem
 hoc est ad patris viscerum ascendit. huiusmodi
 scale septem sunt gradus quibus correspondunt septem
 psalmi qui penitenciales dicuntur. primus itaque
 gradus est timor peccati a quo primus penitentium
 Omne ne in furore tuo arguas me neque ira
 tua corripas me. Secundus est dolor anime huius
 est qui in secundo psalmo optando dicitur. Absce-
 remisse sunt iniquitates et quoniam recta sit peccata
 Et hunc peccatorum confessio propriumque iussio

206. DIURNALE PARVUM.

Latin manuscript on 72 leaves of vellum beautifully written in large late Gothic script; all initials in red or blue; headings rubricated.

12mo. *Contemporary binding of wooden boards covered in brown leather, blind-stamped in lozenge-shaped compartments with motifs of rose, crown, and fleur-de-lys.*

[*French School, Late XVth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£63

A charming little prayer book, with music added in a contemporary hand, on two blank pages and some of the lower margins of the manuscript leaves.

Deus in Ad primam de divina
noīe tuo sal nostra
uū me fac: et in virtu
te tua iudica me. **D**eus ex
audi orationē meā: auribz
pape vba oris mei. **Q**uā a
liem insurrexerūt aduersū
me: et fortes quesierūt aīam
meā: et nō ppoluerūt deū aī
spectū suū. **E**cce enī deus
adiuuat me: et dñs susceptor
ē aīe mee. **A**uerte mala in
imicis meis: in veritate tua
dispde illos. **V**olūtarie sacri
ficabo t: et confitebor noī tuo do
mine quā bonū ē. **Q**uā ex o

207. HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Profusely illustrated manuscript in Latin, written in a regular rather pointed Gothic hand on 184 leaves of vellum, 21 lines to a page, the calendar written on 12 leaves in red, blue, and gold, each month with a miniature of the occupation and the sign of the zodiac and each page with a border composed of miniatures of saints belonging to the month within arched compartments and with a larger miniature of a saint on every leaf (the first leaf of the calendar cut at foot).

With fifty finely executed large miniatures nearly all within arched compartments and introducing several compositions very rarely found. Two of the miniatures (the Annunciation and King David) have borders composed of subjects taken from the life of the Virgin and King David, another (the raising of Lazarus) has the Three Quick and the Three Dead in arched compartments, several have fine borders of acanthus leaf decoration, flowers, and fruit painted on gold grounds introducing figures of angels playing music, men in armour, ladies, grotesques, etc., with one or two exceptions the others are all within fine full borders generally of acanthus decoration, flowers, and fruit painted within compartments alternately plain and liquid gold, the rest of the text within three-quarter borders of similar design.

In the borders to the Vigils of the Dead is a remarkable "Dance of Death" series of 62 miniatures, a subject commonly found in printed Horae but very rare in manuscripts, in addition to the miniatures mentioned a leaf before the Hours of the Virgin contains two full-page miniatures, one of the Expulsion from Eden, the other of Jesse's dream.

8vo. Old black morocco gilt, silver catches and clasps, g. e.

[France, Late XVth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£750

A profusely decorated manuscript with many interesting and unusual miniatures.

The Gospel from St. John has a large miniature of St. John making the



See No. 207.

sign of the cross over the poisoned cup before the emperor, while two men lie dead in the fore-ground. In the "Office of the Dead" the "*Dirige*" has a series of five large arched miniatures the subjects of which are very obscure, one depicts a devil pouring a shower of flames on a flock of sheep, another shows the devil pouring flames of destruction on a feast. This series is followed by a series of four miniatures of the trials of Job. The nine large miniatures in the *Memoriae* of Saints have all full margins containing smaller miniatures of incidents in the life of the saints.

The borders contain a large number of finely executed grotesques and drolleries, animals, birds, etc., and often miniatures of more elaborate subjects, e.g. The Three Kings on horseback bearing gifts, a knight in armour on horseback spearing a monster, a man duck-shooting, a man spearing a boar, a man on horseback with a woman on pillion, a man with dog and birds, a man with spear and dogs pursuing a hare, a man hunting a stag, two men in armour fighting on horseback.

207A. DES GRANDS ET EXCELLENTS BIENS, QUI PROVIENNENT DE LA PAIX; DES GRANDS EXECRABLES ET MISERABLES MAULX QUI PROVIENNENT DE LA GUERRE ENTRANT PAR LA LOY DE NATURE ET FINISSANT PAR LA LOY DE NOSTRE SEIGNEUR.

DES OEUVRES DE CICERO COMMENÇANT PAR ADOLESCENCE. DE OYSIVETÉ QUI ENGENDRE MAUX DIT SALUSTE HISTORIEN. SENTENCES ET BEAUX DITS QUE PLUTARQUE A ASSEMBLÉ ET ESCRIPT DE PLUSIEURS ROYS PHILOZOPHES ET AUTRES GRECZ ET LATIN.

A charming French manuscript beautifully written on 94 leaves of vellum, 21 lines to a full page.

Every page is calligraphically written either in gothic, round or Italian script and is surrounded by a gilt border and embellished with charmingly illuminated initial letters.

The title of the first treatise is written in fine Roman letters in gold on a black ground. All the chapter and paragraph-headings are executed in gold letters.

8vo. Dark blue morocco, three-line gilt fillet border on sides, fully gilt panelled back, Baron Pichon's gilt coat-of-arms in centre of sides, inside dentelles, g. e., by Bauzonnet-Trautz.

[France, circa 1510.]

(SEE ILLUSTRATION ON PAGE 373.)

£300

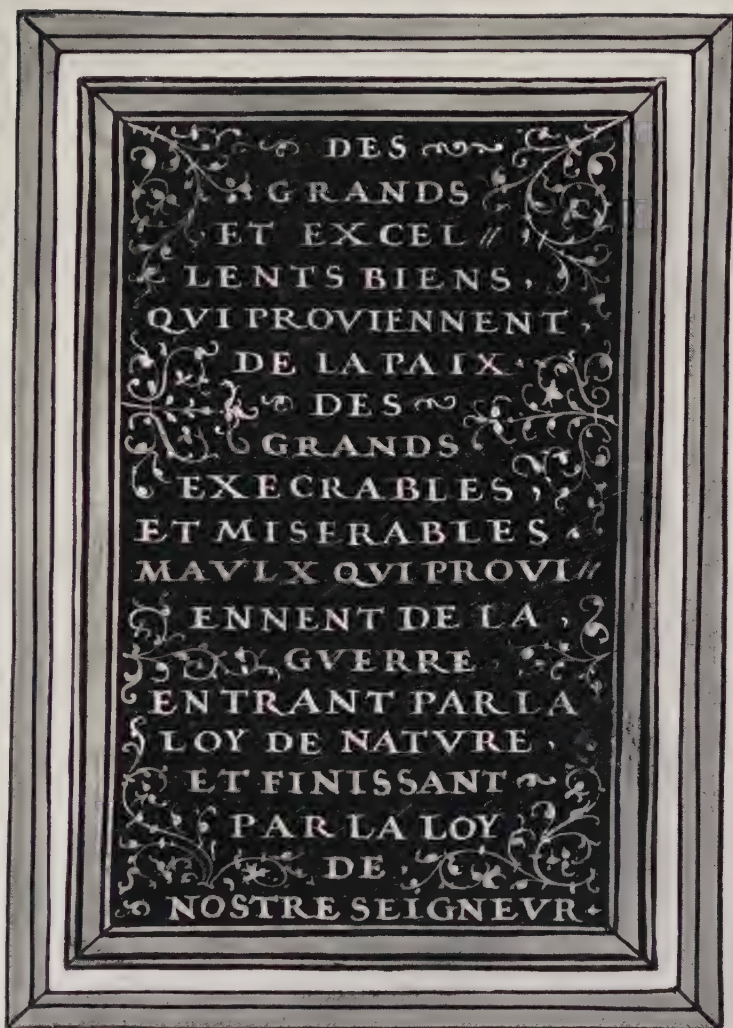
No. 122 in the Baron Pichon Catalogue.

The last page has an inscription in black letters on a gold ground:

“ Ung brief et petit temps d’aage, est assez long à bien et honnestement viure. L. F.”

The initials L. F. are possibly the initials of the calligrapher, or else of the person for whom the book was written.

In the Pichon catalogue there is a note as follows: ‘ Ce manuscrit, d’un genre d’exécution très-rare, est un des plus curieux de la collection.”



208. SAINT BERNARDINO.

FASCICULUS MYRRE.

Manuscript in Dutch on 96 leaves of paper, 20 lines to a page, written in red and black, a few painted initials and borders in quaint colouring.

With 12 unusual engravings resembling Nielli, mounted in the text in the spaces left for them, chiefly within initial letters, all of which are coloured.

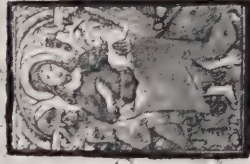
12mo. *Half bound.*

[*Holland, about 1515 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

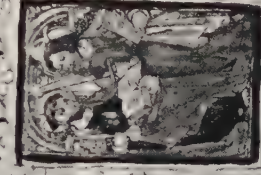
£25

na dat ewich leue Quermids ihu xpm
 onsen heer die met de vader en met de
 heilighen geest leeft en regneert Inder
 ewicheit Amē Van sinte Jhānes bap
 tisten een schoen ghebet volcht hier



Die salichste Jo
 hānes baptisten
 glōse voerlop onse he
 re die hoochste der
 apbete Een engel
 gods Anterne d'we
 relt Soemt te hulpe
 my arme sondse in
 ulve inighē ghebede **D** ioncfrouwe xpm
 Digna des h' geest onernits d'wre
 dierbaerd' glōser martehen verricht
 my absolue vā mynē sonde En regn
 ghe die d'oe stonē myns herte vā alle
 hydere en ghebreken En verthierse
 lve met bloemē der duechden Der

lichte my die daer sitte in d'wysterisse
 om te richte me my woete in de weeghe
 der zalicheit Die hant d'wre goeder
 tiereheit reykē my op dat ic gne in
 de wech d' zalicheit Tot hem die du
 voerspedeste dat hy se delucke come son



De sctō petre de Amē
 es pastor om
 u pnceps aplōz
 tibi tradite sūt clanes
 regni celozū de sctō

Sancte paulo
 paulē aplē pdica
 tor veritatis et doctor gētū intercede
 p nobis ad deū qui te elegit de sctō

Alde honozand' Jhāne aplōrenā
 est būs Jhānes qui sup' pectus dñi i
 cerna recubuit: cui xps i cruce mram
 bingmē vgnū cōmendavit De sctō ihe
Sue grēma clericoz ubar' rommo

209. SALMAN SAWAJI.

THE DIWAN, OR POEMS OF SALMAN SAWAJI. [In Persian.]

Persian manuscript written in a neat and legible hand in double columns of 17 lines, with magnificent *anwan* at the commencement in a deep blue and green, with the title of the work in white square characters.

With 8 charming and delicate miniatures in the finest possible state of preservation, mostly of garden scenes or interiors, bearing traces of Mongol influence.

8vo. *Oriental binding of stamped leather.*

[*Persia, about 1530 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£120

The Diwan is the best known work of Salman Sawajî, one of Persia's greatest poets. He died in 1377.

ذات مبارکت ز سه ریخ و آست
محرر پس با کف لطف کرد و کاه



آنک بر سمت رضایش میکند اختر مسیر
و آنک بر قطب اودش میکند کرد و نمدار
میسران کنش بشرطی کاسمان دار و قنار
رای مکن آرای او را از بلندی آسمان

210. HAFIZ.

DIWAN.

Persian manuscript written in Nasta-liq, in double columns, within gold and coloured rules and delicate spray-borders, on 176 leaves of paper.

With two illuminated pages, eight full-page miniatures, two of which depict some outdoor feasts, the six other large miniatures represent domestic and hunting scenes, warfare, and outdoor feasts, all in gold and colours on gold grounds.

8vo. Oriental gold-stamped flap binding with cut and coloured doublures.

Persia, 938 A.H. = 1531 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£105



MEXIA'S UNFINISHED MANUSCRIPT LIFE OF CHARLES V

211. PEDRO MEXIA.

VIDA DE CARLOS QUINTO.

[Folio 1a:] *Comiença la vida e istoria del ymbitisimo enperador don carlos quinto deste nombre, rei de españa y de las doss secilias et conpuesta por pero mesia ssu coronista.*

Spanish manuscript chronicle of the life and history of the Emperor Charles V, written on 650 pages of paper.

Folio. *Original vellum.*

[*About 1550 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£105

There is no signature to this remarkable contemporary manuscript, but there is a paraph at the end, which may well have been that of the chronicler, Mexia, although the writing of the text is characteristic of that of professional scribes of the earlier part of the sixteenth century.

Possibly this is the original draft of Mexia's book, which, however, was never actually published as such, because he died before the work was completed. According to Hurtado, the work only reaches the period of Charles' coronation by Clement VII, but this manuscript actually goes a little beyond that event. Pedro Mexia was a native of Seville (c. 1499-1551) and studied at both Seville and Salamanca. He was a friend of Columbus's son Fernando; and, on account of his mathematical talent, was frequently consulted by navigators. After the death of Antonio de Guevara, he became chronicler to Charles V, and began his "Life" (about 1548) which he left unfinished. Fray Prudencio de Sandoval made use of this book in his *Historia de Carlos V* (1614-18) without acknowledging his source of information. According to Palau, Mexia's book was only published in New York in 1918 from the text in the *Revue Hispanique*. Part of the work was published by Rivadeneyra in his *Biblioteca de Autores Españoles*. The item is therefore of very great interest coming from the pen of such a distinguished historian; and of obvious value as a manuscript, in view of the probability of its being the original draft.

Mexia published many other works, including his famous collection of essays *Silva de varia leccion*, which were translated into various languages, and an *Imperial and Casarian History*, which refers to the Roman Cæsars.

This manuscript is divided into six "books," which treat very fully of the Emperor's life and times up to the great conflict with Barbarossa at Tunis in 1533, when Prince Doria's fleet defeated the notorious corsair.

There are chapters describing his illustrious lineage and the remarkably distinguished position which Charles had held since his boyhood; full tran-

Comienca la vida del Rey

El primer Emperador don Carlos quinto de este nombre Rey de
España y de las dos Sicilias y conquesa de pero
meña. ssucoronista a

Prohemio

Nada es obra y maravillosa / Lo que a tu vida que acontesce pues me d'pongo
a descriuirla / Ya de ystoria del ymbitisi mo sin d'bera / carlos ma
ximo quinto de este nombre Rey de España y de las dos Sicilias y conquesa
de su virtudes y exaltengas son tan grandes y sus hechos y hazanas
tan tales y tan tales y los acaesamientos de sus tiempos tan maravillosos
que requieran muy altos y excelentes yngenios e muy singular eloque
para tratarlos / Ve a el mo tan vado y tan fulto desto que
qualquiera que lo entendiere bien suz para por lo ca / osaria y sobe una
grande poner meyo / lo que me pongo / Pero a vnquesto sea ansi veras
fora a tiempo algunas disculpas y descargos justos y eloques a go / la
Pumenas que pues paresce y imposible gallare scriuaz con peñente para
cosas tan grandes como son las deste gran cesar / nos rrazon que por eso
los medanos yngenios sea cobarden / ni de a en de a xel lo que audieren
por que y a que no como deben alomenos como fucen posi / le / sepongan en
memoria sus cosas y nosea a prouecha el diu de ellas / y allen de esta
disculpa general tengo y para esto otra particular mia y es para esar que
por auer yvescripto las vidas de todos los otros Emperadores tengo a lgun
manera sea aon y de a esta parte y vnque ola veras monta mas q
lo otro todo / pero el mas aerto y maior desaygo y que solo me da a es que
lo hago y o por man amento x sumas / A quien no v ued de a x de bexce
El qual tiene por tanta virtud y eficacia que a d'ara a quenosa lo
mal con esta empresa por que entiendo y tengo des peranca que si como en
los grandes hechos y cosas maravillosas de que na v de paz que por el
de a sumando amsido acauazac si enpre a paresa do ser a uado por a os
y que con el su y prudencia humana va se perdia a d'oste nido la
borazado su consejo de maneria que con solo el san a auazado como muy
grandes y quales nunca se pensaron / quando menos es perancia a v
de a can a rias que a si sera seruado en mi cara flaqueza y a uer a m
no sea a a tan gran de a rra por auer me el de a laro para el lo / poner
lun de y fucen a particular con que con binientem / tateo de negao y
que de otra manera para mi tengo lo por y nposible y no paresce a n a rre a m
de masiado de ser esto a si / ni se a suma de m por ello / que en gan

scripts of historical decrees; his coronation at Bologna as Emperor and King of the Romans, when he received the Imperial Crown from the Pope; and some sonnets to his brilliant achievements.

Charles was the son of Philip I (Philip the Handsome) of the House of Austria, and of Queen Juana of Castile, the daughter of Ferdinand V and Isabella the Catholic. He was born at Ghent on 24th February, 1500, and was proclaimed King of Spain (as Charles I) in 1517, although he had ruled as joint-sovereign with his mother before she was permanently incapacitated.

From his boyhood, therefore, power and authority had developed upon Charles, who seemed to enjoy adding to his responsibilities and political problems.

On the death of his paternal grandfather, the Emperor Maximilian I, he was proclaimed Emperor of Germany (as Charles V of that line) in 1519; and subsequently inherited the Kingdom of the Netherlands from his father (who, in turn, had inherited it from his mother, Mary of Burgundy); and the Papal Privilege to administer the Indies for the development of the Catholic Faith.

His influence throughout the Catholic world was, tremendous; not only in Spain, Italy, Flanders and Germany, where he led numerous campaigns—ostensibly against the infidels who made many raids upon the Christian countries—but indirectly in England, where his son Philip, as the Consort of Mary Tudor, brought about a temporary revival of Catholicism; and in France, where he was able to checkmate his life-long enemy, Francis I, (whose alliance with the Turks seriously menaced the peace and prosperity of Christendom) by arranging a marriage between his sister Leonor, widow of King Manuel I of Portugal, and the French King.

Peru was discovered in his day, and proved a substantial source of revenue for the colossal expenses of his treasury in Europe.

Much of his time was spent in Flanders when he was not actively engaged in the campaigns in Italy and North Africa; but little time was spent in Spain, where Philip II deputized for him for many years before he inherited the throne. The Emperor had married the Infanta Isabel, daughter of King Manuel of Portugal, in 1526, and it was this close kinship with the sister-nation that caused Philip to claim as his right the throne of Portugal in 1580.

After half a century of pomp and power, Charles wearied of earthly greatness, and divested himself of all his worldly possessions in order to live a monastic life. He abdicated the Spanish throne in favour of his legitimate son, Philip, in January, 1556; entreating the latter to befriend his elder and much beloved natural son, Don John of Austria—a behest which Philip endeavoured to fulfil with some show of magnanimity. The Imperial throne then passed to Charles's brother Ferdinand, in September, 1556, and the erstwhile "unconquered Cæsar" returned to Spain in the same month, to enter the monastery at Yuste, his chosen retreat, where he died on 21st September, 1558.

212. HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Latin manuscript on 112 leaves of vellum, including two blanks, written by an Italian scribe in red and black Gothic characters, 24 lines to a page, within a gold and blue line border to each page.

With 13 large and finely illuminated miniatures within architectural frames, and at the end ten large miniatures in the Memoriae of Saints. Six smaller miniatures in the text; inserted in front a small miniature cut out of a choir book showing the figure of a saint with a book in his right hand and a palm leaf in his left. Calendar with 24 charming miniatures of the occupations of the month and the signs of the Zodiac.

8vo. *Old French red morocco gilt, g. e.*

[*Italy, Early XVIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£350

The full-page miniatures of Saints commemorate John the Baptist, John the Evangelist, St. Sebastian, St. Julian, St. Anne, St. Mary Magdalen, St. Barbara, the Virgin Mary, the Mass of St. Gregory, St. Bernard.



R **S** **a** **c** **a** **t** **i** **s** **t** **i** **m** **i** **s**.
 xv b **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 m c **S** **a** **a** **p** **o** **l** **o** **m** **i** **e** **p** **i**.
 d **S** **a** **l** **e** **o** **n** **i** **s** **p** **p** **e**.
 xii c **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 i f **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 g **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 ix **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 b **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 xvi c **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 vi d **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 c **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 xiii f **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
 m g **S** **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
S **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.
S **a** **r** **h** **m** **e** **n** **i** **s** **m** **i** **s**.



R **S** **a** **c** **a** **t** **i** **s** **t** **i** **m** **i** **s**.
 xi b **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 c **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 xix d **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 viii e **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 f **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 xvi g **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 v **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 b **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 xiii c **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 ii d **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 e **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 f **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 g **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 xiiii **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 viii **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.
 b **S** **a** **a** **m** **e** **n** **p** **p** **e** **t** **m** **i** **s**.

213. ANATOMY OF MANSUR (*Tasrih-i-Mansuri*).

Persian manuscript written in Nasta'liq in a clear elegant hand within gold rules on 44 leaves of paper dusted with gold. The text is picked out in gold and red. The manuscript opens with a richly illuminated deep heading composed of minute flowers and leaves in an intricate pattern.

Illustrated with six most interesting full-page anatomical figures, pen-drawn in various colours, representing the Skeletal System, Nervous System, Muscular System, Venous System, Arterial System, and the Arterial System of a Pregnant Woman. With small diagrams of the brain and the tongue.

Small folio. *Contemporary oriental binding of red leather, the covers decorated with embossed gold inlays.*

[*Persia, Early XVIth Century.*]

(SEE ILLUSTRATION OVERLEAF.)

£150

See A. Fonahn *Zur Quellenkunde der Persischen Medizin*.

This work was composed in 1396, and is divided into five parts under the headings Bones, Nerves, Muscles, Veins, Arteries. It is based on a much older tradition, probably of Byzantine origin, which is represented in Europe by the well-known so-called "*Fünf-Bilder Serie*," of which several sets have been produced. There are MSS. similar to ours. Two are at the British Museum, one at the Bodleian, one at the India Office in London, and one at the Bibliothèque Nationale in Paris. Professor K. Sudhoff has reproduced figures of some of these in his *Anatomie im Mittelalter* and in the *Archiv für Geschichte der Medizin*, Vol. III.

Our MS. is complete. It was written in the first half of the sixteenth century, that is within 150 years of the date of its composition. The writing is very good and clear and is the work of an accomplished scribe. On each



page the writing is enclosed in a gold border. These have in most cases worn through, the writing being then carefully mounted.

The volume consists of forty-four folios.

Folio 1 *verso* is most beautifully and delicately illuminated in a pattern with flowers and leaves.

Folio 9 *recto* contains two anatomical diagrams not present in the other MSS. of this work that have so far been described. One of these diagrams represents the brain, the other the tongue.

Folio 15 *recto* has a figure of the skeleton in full extension. This drawing is picked out in gold and red.

Folio 23 *recto* has a figure of the nervous system containing many interesting points and is delicately drawn. The nerves themselves are drawn in red, green, blue, black, yellow and green. The fingers and toes are tinted and the parts of the brain and faces are picked out in various colours, including gold.

Folio 25 *verso* has a large and peculiar figure of the muscular system. Black, gold and red are used.

Folio 29 *verso* has a figure of the venous system. Black, gold, red, green and purple are used. The three chambered heart and its auricles are well seen.

Folio 32 *recto* has a finely drawn and very clear figure of the arterial system which contains many details not visible in the figures of Sudhoff, and some differences from his figure. Red, pink, gold, purple, green and black are used.

Folio 44 *recto* has a figure of a pregnant woman. The child is delicately drawn and in somewhat different position to that reproduced by Sudhoff. The figure shows differences in detail from that which he has reproduced.

This MS. is both better drawn and in better condition than those at the British Museum, Bodleian or India Office. It also differs from them in many details.

EARLY 16TH CENTURY.

214. BREVIARIUM AD USUM ROMANUM.

Latin manuscript written on 196 leaves of vellum by a French scribe, in *lettres bâtarde*, with some elaborate illuminated capitals, and smaller initials in blue and red; rubricated headings.

Small 4to. *Old mottled calf, gilt back.*

[*Flanders, Early XVIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

A fine manuscript, beautifully written on white vellum of exceptionally fine quality. It is evidently written and illuminated by the same hands as item 204 of this catalogue (*Diurnal*).



In hac nocte pasche. Et Xp̄m marcum.
in illo tempore. Maria magdalene et
maria iacobi et salome emerunt aro-
mata: ut venientes vingerent ih̄su.
Et reliqua. Omelia beati gregori
pape de eadem sectione.

Midistis
fr̄es karissimi q̄ sancte mulieres que domini fuerāt
secute cū aromatibus ad monumentū venerūt: et cū
quem viventem dilexerant. etiam mortuo studio hu-
manitatis obsequitur. Et res gesta aliquid in scā
eclesia signat gerendum. Sic quippe necesse est. ut au-
diamus que facta sunt: quatenus cogitemus etiam
que nobis sunt ex eorum imitatione faciendi. l̄co. ii.

Et nos ergo in eum qui mortuus est credentes: si
odore virtutum repleti. cum opinione bonorum operū
dñm querimus: ad monumentum profecto illius cū
aromatibus venimus. Ille autem mulieres angelos
viderūt. que cū aromatibus venerūt. quia videlicet il-
le mentes supernos ciues aspiciunt. que cum virtutum
odoribus ad deum per sancta desideria proficiuntur.

Notandum vero nobis est. quid nam sit q̄ l̄co. iii.
in dextere angelus sedere cernitur. Quid namq̄ per
sinistram nisi vita presens. quid vero per dexteram.
nisi vita perpetua signatur. Unde scriptum est.

Venia eius sub capite meo. et dextera illius amplexa
bitur me. Quia igitur redemptor noster iam pre-
sentis vite corruptionem transierat. recte angelus
qui nuntiare perennem eius vitam venerat: in
dextera sedebat. Tu autem. s̄eria. ii. Et dñm lucā.

In illo tempore. Duo ex discipulis ih̄esu ibunt
ipsa die in castellum quod erat in spacio sta-
diorum sexaginta ab iherusalem. nomine emans. et r.
Ecce audistis fratres Omelia b̄i gregori p̄p̄ de.
karissimi. q̄a duobz discipulis ambulantiabz in via.

215. MARION (JEHAN).

LES QUESTIONS PROBLÉMATIQUES D'AMOURS
NOUVELLEMENT TRADUITES DE PROSE EN RYME.—
CARME ADMONITOIRE DE MATHURIN CORDIER, AFFIN
QUE LES ENFANTS VIENNENT INCONTINANT A JESUS
CHRIST . . TRADUICT DE LATIN EN (VERS) FRANÇOYS.
—RONDEAUX, HUICTAINES, UNZAINS, CHANSONS,
DIZAINS, EPISTRES, QUADRAINS, SIZAINS ET AUTRES
POESIES.

French manuscript on 103 leaves of paper, written in fine
Caractères de Civilité.

Small 8vo. *Half bound, g. e.*

[*France, about 1550 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

A very interesting collection of unpublished poems of the XVIth century French poet Jean Marion, a native of Nevers. The manuscript once belonged to the Comte de Caylus whose signature appears on the title-page. It also formed once part of the famous collection of the Prosper Blanchemain who wrote on the title-page the name of the author with approximative date of the MS., and also signed it. It comes from the library of Victor Luzarches (of Tours); and was put up at auction at the first sale of his books (Paris, Feb. 9, 1865, p. 38, no. 336). Claudin bought and sold it himself to Luzarches.

The book is preceded by an extremely interesting manuscript biographical note dated Lyons, 1872 (2 pp. 4to), on Jean Marion, by the Comte de Goultrait a Master of Heraldry and an authority on the archives and history of Nevers, the native town of Jean Marion.

**Ce questionne
d'Amour.**

Longques est ce que les pource amoureux
Le plus spuent prima & saissa sevoit
D'un d'ung Regard lequel autout des pource
De ceulx lesquels par amour apuecent.

Ce qui attrait les pource amoureux,
Et qui souuent les fait bien doloureux
Est le plaisir aussi la bonne hor
Que son l'oeil fait en mainte sorte & maniere.
Or ainsi est que pour d'ice na partie
De Nue le corps qui monste & signifie
Peue vnement a se boy Receuil
D'un amoureux que le Regard de ceul
Lequel dit ceulx v sans d'indisment.

216. SALMAN SAWAJI.

THE DIWAN, OR POEMS OF SALMAN SAWAJI. [In Persian].

Persian manuscript written by Golshaney Kashany in the year 974 Hegira, during the reign of the famous Shah Tashmass I. in all probability in Ispahan itself, in a neat and legible hand on paper in double columns, 10-12 lines to a full page, with *anwan* at the commencement in blue and gold.

With 10 charming and delicate miniatures in the finest possible state of preservation, one of which represents the game of Polo.

Square 8vo. *Oriental binding of stamped leather, with flap.*

[*Persia*, 974 A.H. = 1566 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£350

It is an interesting fact that of Salman Sawaji's Diwan only two are known to have been written by Golshaney Kashany, one of which is in India, the other is offered for sale above.



See No. 216.

THE EMPEROR RUDOLF II'S ALCHEMICAL MANUSCRIPT

217. CHRISTOPHER VON HIRSCHENBERG.

UNDERRICHT ETLICHER REGELN GEZOGEN AUSS
DER EDLEN KUNNSTT ALCHIMIA.

Manuscript of the sixteenth century bearing several titles, written in German in a beautiful calligraphic hand in black with many headings to the chapters in red, blue and grey, on 76 leaves of paper with some beautiful calligraphic initials and head-lines, sometimes occupying three-quarters of the page or more.

4to. *Original vellum, with gilt lines on sides and in the centre of both covers the Arms of the celebrated Emperor Rudolph II of Austria.*

(N.P.) dated 1576 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£150

This extraordinary manuscript, bearing the arms of the famous patron of alchemists, the Emperor Rudolph II (1552-1612), seems to us to be quite unique, as we have been unable to trace another manuscript from the same source, which must obviously have been specially written, ornamented and bound for the Emperor.

On the title-page the manuscript is attributed to Christopher von Hirschenberg, but we have been unable to find his name mentioned in the German National Biography. In the preface to the reader the first letters and last letters of the verses form, when read in order, an acrostic giving the name of Christoph von Hirschenberg.

The manuscript is not only a theoretical treatise on alchemy, but gives practical details and a large number of symbols in different coloured inks for the various metals and acids. After these, on one page is contained three philosophical alphabets (otherwise ciphers).

About half the book is devoted to recipes for the fabrication of tinctures and astonishing alchemical mixtures.

Many strange legends circulate about the extraordinary life led by the Emperor Rudolph at Prague surrounded by alchemists, astronomers, astrologers, chemists, and conjurors.

Alhier hebt sich
in der allerheilig-
ste Schatz der Chri-
stlichen Kirchen zu gutt ge-
geben damit die Christliche
Brüderliche liebe in fried vndt
einigkeit mit Gottes hult mag
erhalten werden.

Allerliebster vet-
ter Christophore ich bin

der der mit deinem bicken überwunden worden ist
vnd in vor mich genumen, die vinn den vñ
Tractat vor dich mit zu geyhen, den groysen jarz

vndt

1577 A.D.

ORIGINAL MANUSCRIPT OF UNPUBLISHED POEMS

218. BUENDIA (Fr. Ignacio de).

OBRAS POETICAS.

Original manuscript in Spanish.

12mo. *Vellum*.

1577 A.D. (*about*).

(SEE ILLUSTRATION OPPOSITE.)

£25

The author is entirely unknown to Palau's *Manual*.

A sixteenth-century manuscript, consisting of the original unpublished poetical works of a Cistercian monk of the Abbey of Monsalud. The majority of these poems are written in the author's autograph, and are dedicated to his Abbot, Fray Cristoval de Crispisana.

An autograph letter, dated from Burgos in 1792, is inserted in the volume, signed by Fr. Roberto Muñiz, the author of the Spanish Cistercian Bibliography, in which some of Buendia's verses are quoted. In the letter Fray Roberto states: "I have had much pleasure in reading this work [the poems of Buendia], which, in my opinion, can hold its own with those of the best poets of our nation."

The poems had not then been published, neither was a copy of the manuscript known; and, as the work is not cited by Salva, Ticknor or Hurtado, it is quite probable that the poems are still unpublished. They are allegorical, mystical and theological in theme.

con vn mltibatacagada
no begu y ocaido
caiole canelo ampa
con el mío mo fue cogida
con su Pie sa muy oca sa
wallena de on suelo
buelat anis que en vn bule
ba la montana de uelo fago sa
Remalo sulay bule
Zuntra de muy be zar abec
Cuyo con Pin de su abec
can con vn a ingon de uelo
las abec con an a uelo
le di en se mío ota qe sa
con solac re a mltib uelo
ee ta mon faga qe sa
x De catalina
De re al qe neration
Virgen sana la Sois na da
Y llusie fuisies en bida
mas y llusie en la pasion

49
An que Sois bi sa de Rey
Sois mortal y de mortal
mas lo que es mas Pin o Pal
es mo y por mltas
ballas de la sallagon
eniga qe fuisies y fuisa
y le fuisies en lusa y
Vn bi sa s ala mltie
no a de ia lo qe n eis
y el lina je bien sab es
no a de ia ta n bu na s uer re
hu os sal ba la f u gion
con ca u da de en ce no a
y le fuisies qe
Que a pro be ba el na z er
en tu ta Pie de Neale
Sien las de na s y nfe rna les
abias se Pa de er
fue tu de er m na qon
con la raga de bu na sa
y le fuisies
A los sabios no ven cian s
Sia mo u no le ue ban

1578 A.D.

219. NEWDORFFER (JOHANN), *Citizen and Writingmaster at Nürnberg.*

KURTZE FUERWEISSUNG DER FUERNEMBSTEN
TEUTSCHEN UNND LATEINISCHEN. ZIER UNND
HANDTSCHRIFTEN DARAUS EIN JEDER DEN
RECHTEN GRUNDTARTLICHES SCHREIBENS MIT SONN-
DERM VORTHAIL LERNEN UNND BEGREIFFEN MAG.

The original magnificently written calligraphic Manuscript by the greatest German writing master of the sixteenth century. Containing 15 writing models written in black and gold on 16 pages of vellum.

Oblong 4to. *Vellum.*

Nürnberg, 1578 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

220. JEMAL-ED DIN NIZAMI.

THE KHAMSAH OR FIVE TREASURES.

Persian Manuscript containing the Magazine of Mysteries (Moral Poem), with Tales and Fables, the Loves of Chosroes and the beautiful Shirin, the Loves of Leila and Majnun, the Haft Paigar (the Seven Figures), the Romantic Histories of the King Baramgur, and the Seven Princesses, and finally the Iskandar Namah (the History of Alexander the Great).

The Manuscript is written in four columns and contains 34 full-page miniatures. It is dated 1579 A.D.

Small folio. *In the original Persian binding, most elaborately tooled and gilt, beautifully gilt back, with leather doublure.*

Dated A.D. 1579.

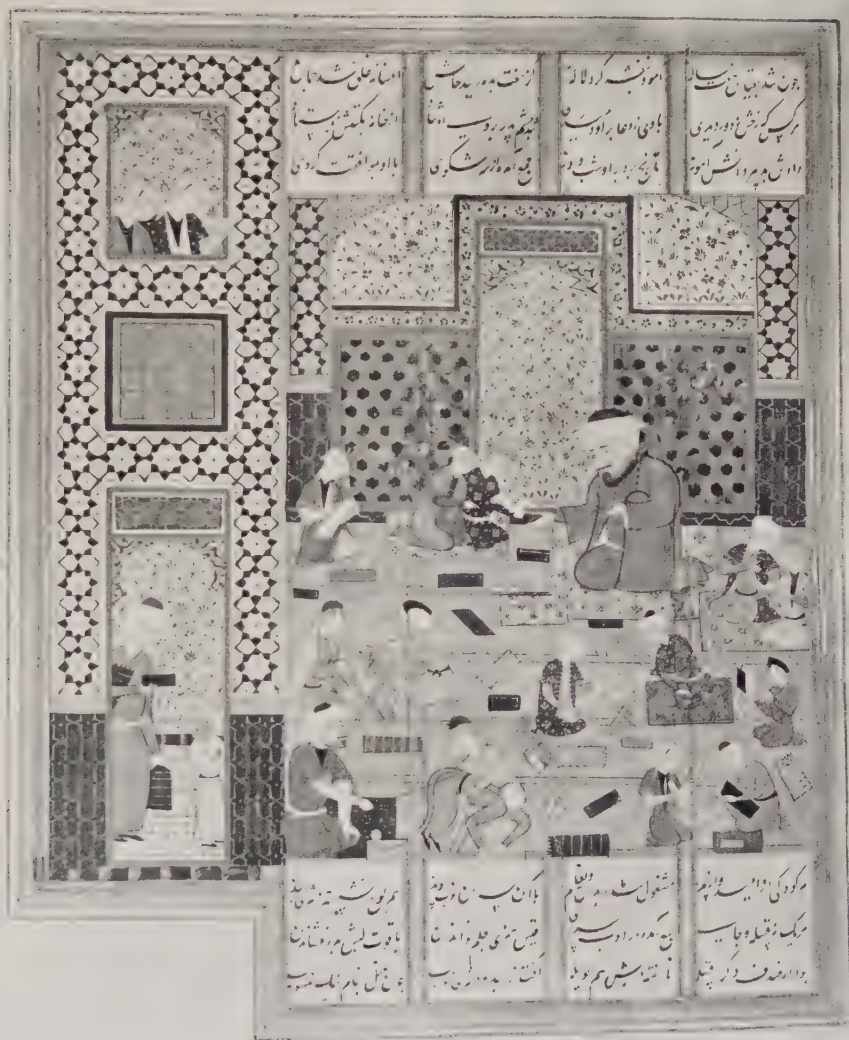
(SEE ILLUSTRATION OPPOSITE.)

£350

From the library of the King of Oudh. The writer and artist was paid 5,000 rupees at the time according to a MS. note.

The miniatures are as follows:—

1. Dancing before the King.
2. A Banquet at Court.
- 3 and 4. Magnificent full page ornamentation in gold and colours.
5. Family Scene in the Desert. The baby is being fed.
6. The King giving audience.
- 7 and 8. Full page ornamentation in gold and colours.
9. A Lion Fight.
10. The Banquet in the Harem.
11. Luncheon in the Harem.
12. Dancing in the Harem.
13. Music in the Harem.



14. At Home in the Harem.
15. A Scene in the Harem.
16. A Concert in the Harem.
17. Public execution, a man suspended by his heels in the open being stoned.
18. Chosroes on horseback, perceives the beautiful Shirin for the first time.
19. A Polo match to the accompaniment of a band.
20. A Visit in the Desert, mountain goats and gazelles in the distance.
21. A Scene in the Harem.
- 22 and 23. Illuminated Sarlows.
24. Picturesque scene at school, 15 boys in various stages of being taught and caned. The master is represented a giant in stature and intellect.
25. The King in a drunken frolic, falls off his couch. Amazement of the ladies of the Harem, some of whom bite off their thumbs in their astonishment.
26. The Golden Age, in which Gazelles, Tigers, Lions, Rabbits, Panthers, Donkeys, Boars, etc., live in peace and harmony.
- 27 and 28. Two illuminated Sarlows.
29. A Scene at Court.
30. A Fierce Fight and a King's Death.
- 31 and 32. Two illuminated Sarlows.
33. Alexander's Pavilion in the Forest.
34. (Double page). A great Banquet at Court.

221. REGULA PER COMPONERE ARTISTAMENTE LITERA FORMATA.

Manuscript book of specimen calligraphy written on 100 leaves of paper, containing ten alphabets in a variety of geometrical, arboreal, Roman and other ornamental designs, in black, red and other colours; some pages in Gothic letter; ornamental capitals in blue, red and violet with calligraphic penwork in margins with descriptive text.

Small folio. *Vellum*.

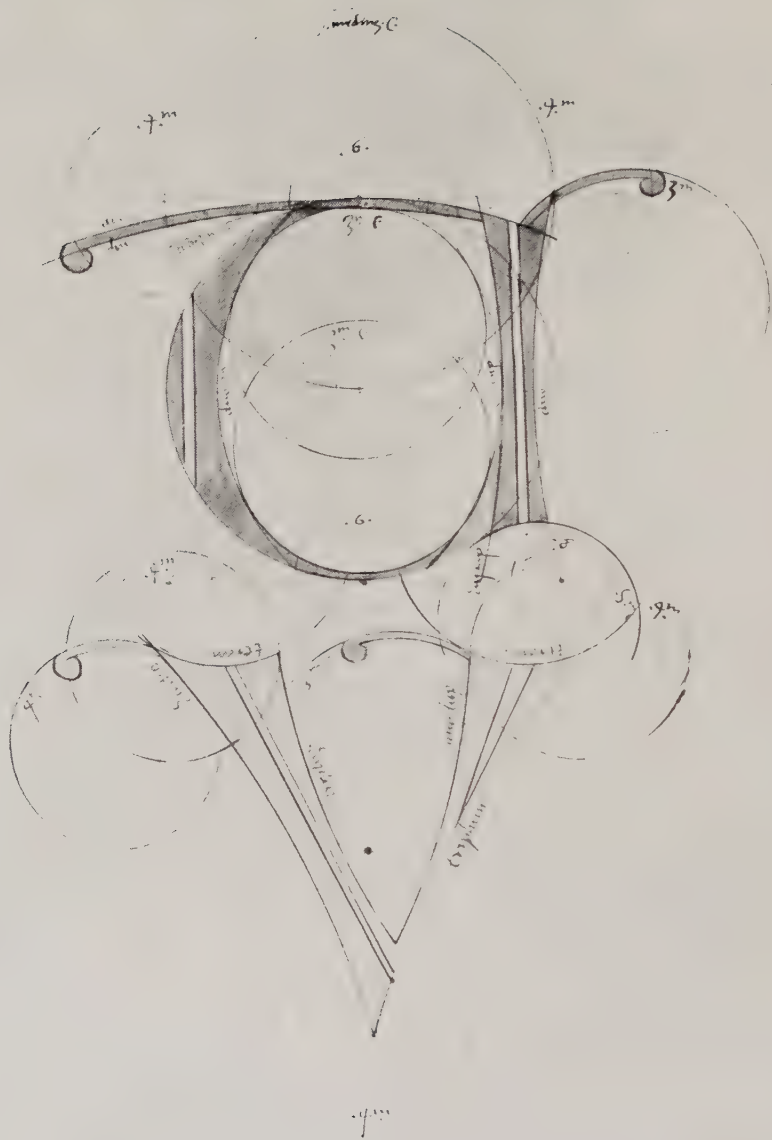
[*Italy, about 1580.*]

(SEE ILLUSTRATION OVERLEAF.)

£50

This book appears to be a collection of specimens of writing executed at different periods. There are some inscriptions in Spanish on one of the preliminary leaves, recording the date of certain historical events and the academic career of the writer, Diego Mendez de Loyola, in a seventeenth-century hand; while other inscriptions in a sixteenth-century hand, appear at the end of the book, recording the birthdates of mediæval royal personages.

The explanatory text relating to the art of ornamental writing is in Italian and is characteristic of the late sixteenth century; the geometrical alphabet having been drawn at a slightly later period. These drawings are extremely interesting, and show the scientific evolution of the form of letters.



See No. 221.

222. YUSUF AND ZULEIKHA. THE STORY OF THE LOVES
OF JOSEPH AND ZULEIKHA.

Turkish manuscript written in Nasta'liq by Ridwan Ibn Abd Allah, in double columns, within gold and coloured rules, with beautifully illuminated sarlows in gold and colours, the whole being written on gold-sprinkled paper.

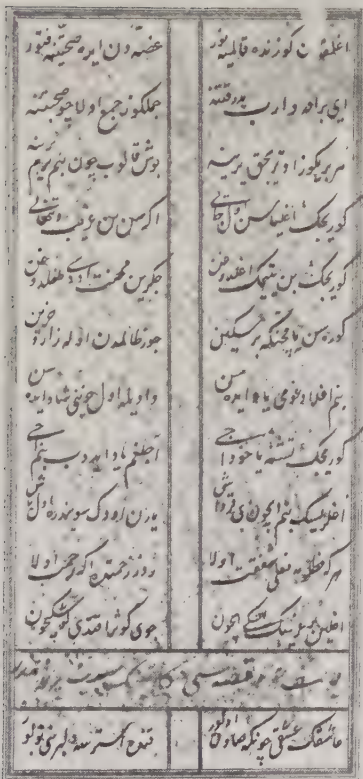
With five full-page miniatures in gold and colours.

18mo. *Gold-stamped Oriental leather flap binding.*

[Turkey], dated 1599 A.D.

(SEE ILLUSTRATION BELOW.)

£18 18s



223. INGLIS (Esther).

LES CL PSEAUMES DE DAVID ESCRITES EN
DIVERSES SORTES DE LETTRES PAR ESTHER ANGLOIS,
FRANÇOISE.

Manuscript in French, written on 198 leaves of paper, including a folding leaf with pen-work portrait of the scribe, written for Prince Maurice of Nassau, ornamental title with Arms on verso, historiated initial M before dedication, full-page drawing on fol. 197, ornamental headpiece to every Psalm, about 16 varieties of script exemplified.

16mo. *Original presentation binding of brown velvet embroidered with silver thread, on the sides the Nassau crest, within a laurel wreath surmounted by a coronet, edges gilt, gauffred and painted, in a box of purple velvet and cardboard, silver guards, clasp and catch.*

Edinburgh, 1599.

(SEE ILLUSTRATIONS OPPOSITE AND OVERLEAF.)

£315

This specimen of calligraphy consists of the Psalms on 198 leaves, written by that Esther Inglis who was brought from France to Scotland by her Father, Nicholas Langlois, after the Massacre of St. Bartholomew. Taught by her mother, Esther became a most skilful scribe and miniaturist, and among those who admired her work were Queen Elizabeth and James I.

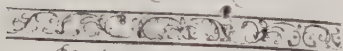
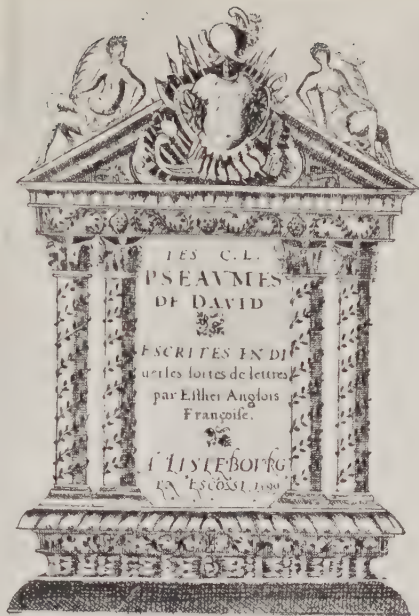
Queen Elizabeth, indeed, presented one of her copies of the Psalms to Christ Church, Oxford. A second copy, dated 1612, is in the Royal Library, Stockholm, and a third, dated 1624, is in the Royal Library, Copenhagen. It will be gathered that her father's name became anglicised into Inglis, and it is on record that Nicholas Inglis was master of the French school in Edinburgh.

Esther married Bartholomew Kello, "*minister of God's Word*," and there are historical grounds for the statement that she became nurse and governess to Henry, Prince of Wales, elder brother of Charles I. who died in 1612. The manuscript written in French, contains her own pen-portrait, and is dedicated to Prince Maurice of Nassau, being bound in brown velvet with silver thread. The brilliant penmanship, "*escrites en diverses sortes de lettres*," exhibits sixteen varieties of beautiful script.



PSEAVME CXXXIII

Dieu, ô que c'est
chose belle, et
que c'est chose plaisante que
freres s'entretiennent mesmes
ensemble! C'est comme
cette huile precieuse, espandue
sur la teste, laquelle descou-
le sur la barbe d'Aaron, et
qui decoule puis après sur
le



PSEAVME. CXII. m

O que bien heuroux est le personnage qui craint l'E-
ternel. Il prend singulier plaisir en ses commande-
mens! Sa postérité sera puissante en la terre, la gouver-
nance des hommes droits sera benie. Il y a cheuance et
richesses en sa maison: et sa iustice demeure a perpetui-
té. La lumiere s'est allumee en tenebres à ceux qui sont
droids: il est prouvable, misericordieux et juste. Un
me de bien fait auuoir, et prest: il dispense ses af-
faires en diuine. Allégres et ne sera romus et bonte
le iuste sera en memoire perpetuelle. Il n'aura grand
d'aucun mauvais rapport: son cœur est ferme et assurant
en l'Eternel. Son cœur bien appuyé ne craindra point.
Il a eu en son cœur en jadis d'admirer ce qui est si grand. Il a
esparé, il a donné aux souffreteux, sa miséricorde demeure
a perpetuité: sa sainte sera surhaussée en gloire.
Le malin et les viciaux, et auant
depuis, il grincera les dents,
et foudra: le desin des
malins peura.



PSEAVME. CXIII.

Louez l'Eternel, Louez seruiteurs
de l'Eternel, louez le Nom de l'E-
ternel. Le Nom de l'Eternel soit
beni des maintenant à tousiours.
Le Nom de l'Eternel est ali-
gne de louange depuis le soleil le-
uant iusqu'au soleil couchant. L'E-
ternel est surhaussé par desus tou-
tes nations, sa gloire est par desus
les cieux. Qui est semblable à
l'E-



1599 A.D.

224. FIRDUSI.

SELECTED POEMS FROM THE SHAH-NAMEH, OR
EPIC OF KINGS (IN PERSIAN).

Persian Manuscript, written on 152 leaves of paper, four
columns to a page, within gold and coloured rules.

*With one illuminated sarlow and 27 handsome Persian
miniatures illuminated in gold and colours.*

Written by Kamal-a-Din.

8vo. *Gold-tooled leather Oriental binding.*

[*Persia*], dated 1008 A.H. = 1599 A.D.

(SEE ILLUSTRATION OVERLEAF.)

£75

چنانکس میخواست از آدو خون اندو فلعل شمشیر سپند آمدش بودهای خدیکی افسا ده چنان درگاه ران اموازه را دل سوخت	هم اندر زمان تر چو از آدو دو پکان بجای سرون و شیر کوشش کی با هو اندر فکند	کینه دل بدو اندر شکفت بزد چنان مرد بخیر کسیر مکمل کان هر در مهره خست	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت
مکمل سپهر بر زو بروی زمین زین زخم نمی شد کی کهرم نخچه گرفت با یوز دواز بمندی بر پشت سید در کمر پراز خون مهر بران بر کوه کینه	کرگه بودی کوشا و برم لوکو مفت با شکر مشراز برآور زان و سیر رانند	چرا بایت چنین بجا کشن نخچه زان پس کینه دل بزد چا پشت کوری می بردید	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت
میرفت با او نخچه کاه بیش آن نماید سوار می بر در با دها و ابر مید بدان ناسپارد به نشان عان تیران تیر تر بنو و کست کرد و کاه کوه لبنه اختر و تیر زخمی شکفت ز قیر سپید ساز شد بر کاه مکش آمد به ان نام کرد بسی تان	آینودن نمان و شند بهرام را	میرفتن بجای راه بود دونی میکی چون حیون بزد بر کاه تیر خندک بریشان بزد و نخیر کسیر بمفت شدادیم ایی جوب مباراده خم آورد ماه نو سوی بهرام با بال و خفت شتر مرغ و نمون و ان غم فرستاده چنان شد بر زو و زان پس مهر با جو کردی کاه	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت
نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت	نبرد و پکان در سر برکت مان بر سپهر پیکاه مده دیو بیرون را سوی چپ دیگر تاب مخبر کوش آمد از زمان سرو کوش آمد و یکجا بدخت

16TH CENTURY.

224A. TANWIR AL-MAKALAH FI HALL ALFAZ AL-RISALAH.

Manuscript in Arabic, written in red and black, on leaves of paper, being a Commentary by Muh. b. Ibrahim b. Khalil al-Tatai (d. 1535) on the Risalah or treatise on Moslem religious observances.

4to. *Original binding of stamped leather with flap in an Oriental leather case.*

(*Maliki School*) of 'Abd Allah b. Abi Zaid al-Kairuwani
[*XVIth Century*].

£18 18s

225. EVANGELIARIUM LATINUM. [Gospels for Sundays and Saints Days throughout the year.]

Latin manuscript beautifully written on 99 leaves of vellum in a large clear Roman hand, 29 lines to a full page; illuminated border round first page, in gold and colours; numerous illuminated capitals throughout; each page framed in gold and sepia border; chapter-headings rubricated.

Folio. *Contemporary wooden boards covered in calf, with gilt lines and fleurons on sides and oval motif blind-stamped on gilt ground in centre of upper and lower covers, g. e.*

[Spain, late XVIth Century.]

(SEE ILLUSTRATION OPPOSITE.)

£85

A remarkably fine specimen of roman calligraphy, probably executed in the later years of the sixteenth century by a Spanish scribe, and illuminated in the ornate style of the late Renaissance. The first page is very decorative, the heading being executed in large gilt roman capitals on a crimson ground, with a border of carnations, roses, grapes, lemon, strawberries, and other flowers and fruit in natural colours on a liquid gold ground.

The same standard of perfect penmanship has been maintained throughout the volume, and the illuminator has exercised considerable ingenuity in devising a large variety of designs for the decoration of the illuminated capitals, which, with few exceptions, are the initial "I."

An inscription in Spanish on the vellum fly-leaf states that this book is corrected and emended after the text of the Roman Missal printed at Venice in 1577, and after the Missal printed at Salamanca in 1588.

DOMINICA PRI
MA IN ADVEN
TV DOMINI
SEQUENTIA SAN
CTI EVANGELII
SECUNDVM
LVCAM CA
XXI



IN illo tempore: Dixit IESVS discipulis
suis. Erunt signa in sole et luna et stellis
et in terris pressura gentium præ cõfu
sione sonitus maris et fluctuum: ares
centibus hominibus præ timore et expectatione

This illustration is greatly reduced.

See No. 225.

226. [PAMPHILIA AND PHOEBUS.]

Manuscript on 148 leaves of vellum, written in Italian in a beautiful clear Italic hand, with two large and numerous small illuminated initials in gold and colours; chapter-headings in gilt lettering; the first page surrounded by border of white and blue conventional scrollwork, flowers, butterflies, portrait medallions and fruit in natural colours, all on a liquid gold background, historiated capital, and heraldic device; 20 long lines to a page.

Small 4to. *Contemporary black morocco, gilt fillets on sides.*

[*Italy, XVIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£25

A charming specimen of italic script and Italian illumination. The text consists of the letters of Pamphilia and the God Phoebus.



CAPITULO PRIMO



Vol la fortuna a Mortali nel processo del uiuere mostrarsi alcuna fiata contraria, dando aliquando alla desiderata felicità qualche poco di luogo. Ma a certo à me

miseria in pueritia / a dolescentia / & giouentu sempre / turbata / et bruna se monstra / Et chialmòdo e produtta et orta senza gratia, o fauor de celi. Certamente in uano si affatica in produr sua effecti: Et sendo adunque sotto dolente clima nel orbe procreata / di honesta prole discesa. Et non hauendo ancora de primi liquori sufficiente nutrimento riceuuto / uolse la acerba & impia constellatione dar miserabile initio alla mia deplorabil uita: Et hauendo sino aql giorno di affluente delitie copiosamente la fortuna li mia genitori fatti abundanti / co-

229. DEMONOLOGY. [Book of invocations to the demons Vercan, Maymon, Suth, Samax, Sarabotres, Mediac or Modiac, and Arcan.]

Manuscript in Latin written by an Elizabethan necromancer in England on 23 leaves of vellum.

On the first page a roughly drawn Crucifixion lettered Tetragramaton enclosed within a circular inscription "Jesus Nazaranus Rex Judeorum, etc.," on the verso of the first leaf a drawing of the Almighty (Θεός) invoked by the four evangelists within a circular inscription, then follow thirteen crudely-drawn, but very striking, full-page representations (some coloured) of the demon Vercan, who is shown in various shapes and with various attributes, opposite each drawing a Latin invocation arranged in a circle within a circular inscription either in Latin or Hebrew, 6 full-page drawings of the other demons mentioned above (Maymon, Suth, etc.), follow, each with his invocation in Latin on the opposite page.

It is, actually, a book of conjurations for each day of the week, compiled from the instructions laid down in the fourth book of "Occult Philosophy" attributed to Cornelius Agrippa, and the "Magical Elements" of "Peter de Abano," the two manuals of ceremonial magic then in vogue.

4to. *Black leather, by C. Meyer.*

[*England, about 1600 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£350

An Elizabethan magician's "Book of Spirits."

This most extraordinary manuscript contains the words and directions for invoking and exorcising certain demons, namely, Vercan, Maymon, Suth, Samax, Sarabotres, Mediac or Modiac, and Arcan. Coloured representations of the demons are given. Vercan, who was evidently the most powerful of the demons, and is described by "Peter de Abano" as "King of the angels of the air ruling on the Lord's Day," is invoked or exorcised in thirteen prayers. He is chiefly summoned by the power belonging to the names of things sacred. He is pictured in various forms. Mostly he is shown as a kind of human-monster, with a grotesque human face, horns on his head, hairy body, and bird's feet; twice he appears with three heads, once riding on a bear. The "invocator" is shown together with Vercan in several drawings; always he is surrounded by a magic circle.—The other demons of the book are each linked up with a different celestial body; Maymon with Saturn (Saturday), Suth with Jupiter (Thursday), Samax with Mars (Tuesday), Sarabotres with Venus (Friday), Mediac or Modiac with Mercury (Wednesday), and Arcan with the moon (Monday). "King" Maymon is depicted as a black devil, with two bird-heads, riding



See No. 229.

on a kind of dragon. "King" Suth is a brown-bodied demon, crowned and flourishing a sword, seated astride a stag. "King" Samax has antlers on his head and rides a wolf with a bushy tail. "King" Sarabotres is a green-bodied demon with sceptre, riding a camel. "King" Mediac or Modiac is a horned-demon in a red suit of armour, riding a bear. "King" Arcan is a black demon with saucer-eyes and exposed fangs hunting with bow and arrow on the back of a doe. These representations follow the "familiar forms" of the planetary spirits, as given by the spurious-Agrippa.

There appears to be no clue to the identity of the compiler of the MS. It may well have been one of the books of magic of Dr. John Dee, the famous magician and astrologer, who was popularly reputed "a companion of the helhounds, and a caller, and a conjurer of wicked and damned spirits." Dee, in his house on the bank of the Thames at Mortlake, Surrey, collected a noble library of the most curious books in all sciences, and a large number of valuable manuscripts.

This book (i.e., what was then known as a "Liber Spirituum") was written at a time of great credulity in England, when people believed themselves beset by supernatural powers. The fashionable magician of the period had a most lucrative practice, though his calling was a dangerous one, powerful patrons being necessary to keep him from the rough hands of the Church or the College of Physicians. It was customary for the ladies of the Court to seek the aid of a magician in their intrigues. Simon Forman, a notorious Elizabethan necromancer, astrologer, and quack-doctor, somewhere described as

" . . . that fiend in human shape,
That by his art did act the devil's ape,"

had a tremendous practice among the court ladies, few great names were lacking from his book of female clients. The aid of Forman's magic was invoked by the Countess of Essex seeking a divorce from her husband Essex and marriage with the Earl of Somerset. Ambitious noblemen of the court often kept in their employ an astrologer to give them prognostications and to decide auspicious days. Queen Elizabeth herself found many uses for the magician Dr. John Dee, whom she highly esteemed and rewarded chiefly with promises of ecclesiastical preferments. On one occasion his services were hurriedly demanded in order to prevent mischief to her Majesty's person apprehended from a waxen image of her, with a pin stuck in its breast that had been found in Lincoln's Inn Fields. With the accession of James to the English throne, credulity was the order of the day. It seems probable that James I's strong taste for the occult was largely responsible for the strong supernatural element in Shakespeare's "Macbeth" and "The Tempest." The witches of "Macbeth" must have accorded well with the king's superstitious beliefs in demonology.

It is an interesting thought that Shakespeare was writing his plays at the time when this book of conjurations was being used. Shakespeare's plays well reflect the superstition-laden atmosphere of Tudor England, and doubtless his mind was impregnated with tales of demon-worship, witchcraft, and sorcery. He has given us the picture of an exorcist in Dr. Pinch (*Comedy of Errors*).

This manuscript is of outstanding importance as an original source of information about the state of ceremonial magic in England at the end of the sixteenth century.

230. MANUEL MALAXOS.

Collection on Canon Law. [In Greek.]

Greek Manuscript neatly written in red and black on 355 leaves of paper, with 18 lines to a page. Numerous ornamental initials in red, and several carefully executed head-decorations.

4to.. *Interesting contemporary binding of wooden boards covered with stamped brown leather, impressed on the front cover is a large double cross, and on the back an elaborate ornament with an eagle in the centre, gilt and gauffed edges.*

Dated 16th September, 1605.

£31 10s

The Introduction records that this collection of excerpts from writers on Canon Law was compiled at Thebes in 1563 by Manuel Malaxos, son of Demetrius the Oikonomos of the Metropolis of Nauplion and Argos.

At the end of the manuscript the scribe has written the date when he completed it, 16 September, 1605, with, below, what appears to be his name in a kind of numerical cryptogram, followed by the words "a holy monk."

231. KAMIL ISFAHANI.

The Diwan or the Complete Lyrical Works in Persian.

Persian manuscript beautifully written in a fine Nasta'liq hand, in double columns, within gold and coloured rules, on paper of various colours; the first page has a beautiful decoration at the head executed in gold, blue and green, and the first page of the second part is similarly ornamented.

The work is illustrated with four full-page miniatures executed in a fine manner in brilliant colours, and gold.

8vo. *Old Oriental binding of black morocco with sunk lacquered gold panels.*

Dated A.H. 1032 = A.D. 1615.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

This finely preserved manuscript with its lovely miniatures is a beautiful specimen of Persian Calligraphy and miniature painting.



See No. 231.

232. BAKI DIWAN.

Turkish manuscript in Nasta'liq written on 158 leaves of paper in double columns, within gold and coloured rules.

With two illuminated sarlows and 13 miniatures illuminated in colours on liquid gold grounds.

12mo. *Tooled leather flap binding.*

Scribe: Muhammad Ibn Vaisi; dated 1025 A.H. = 1616 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s



233. LITURGICAL GOSPELS. In Church Slavonic.

Manuscript on 337 leaves of paper, Cyrillic characters.

Illustrated with charming drawings. The scroll work ornament on fol. 1 seems close to that of the books printed by Bozidar Vukovic. Rubricated in red.

Folio. Bound in wooden boards covered with red leather, figures in gold mostly obliterated.

[Written in Bulgaria before 1620.]

(SEE ILLUSTRATION OPPOSITE.)

£75

It is extremely difficult to find MSS. of such an early date written in Bulgaria. The Church Slavonic shows little trace of dialect. Before the chapter of St. Matthew is a page containing an account of the vicissitudes of the MS. for which a horse was given. The last event on this page is dated Sept. 9, 1640.

The first pages of St. Matthew contain an owner's statement . . . Gregory, son of Kost, Stefan, son of Kost, gave 10 zolotych for this book and gives it to the Church of Resurrection in the village of Asen (adding an anathema on thieves).

On leaf 31 this MS. bears the signature of *Timotei Pashcheni*, 1641, Sept. 5.

The binding is probably of local workmanship.

CONTENTS: The preliminary matter deals with the rules for reading the Gospels. Each Gospel is preceded by a biography, the first being that of St. Matthew by Theophylact, Archbishop of Achrida. At the end of the Gospel of St. John is a calendar of special gospels and notes on points as to the season and to the appropriate Gospels.

(Wants leaves 4 and 7 of sign. 18 and leaf 7 of sign. 20.) Perhaps some preliminary matter before A1 is also wanting. Waterstained at the end, and some margins mended.



ВѢНА КІСѢ ВЪЛІВЪ СѢ
 НЕЛА ПРѢПРОСЪ КЩЕНІЕМЪ. Г. М.
 А ГЛАГО ЕВЛІА ІСХВАСНА
 ГЖІА. ІАКО ЖЕ ЕПИСАННО
 ВЪ ПРРЦЪХЪ. СЕАДЪ ПОСЫ
 ЛАЖ А ГЛАГО ЕТО ПРѢЛИ
 ЦЕТВОИМЪ. ІАЖЕ ОУ
 ГОТОВИТА ПЖТВОИ ПРѢТОБОЖ.
 ГЛАВЪ ПІА ІРАГО ВЪ ПЖСТНИИ.
 ОУГОТОВАИТЕ ПЖГНЪ. ІА ПРАКЪІ
 ТКОРИТЕ СТІА ЕТО. **В**Ы ІОА
 КРТИТЕЛЬ ВЪ ПЖСТНИИ ІОУДЕН

Въ прѣдѣлахъ

This illustration is greatly reduced.

See No. 233.

234. THE MARTYRDOM OF ST. MERCURIUS.

An Ethiopic manuscript on 50 leaves of vellum, written in red and black in double columns in a fine hand of the XVIIth century, with a very fine drawing in colours of the Saint.

8vo. *Original native binding of finely tooled leather over wooden boards.*

[*Abyssinia, 1620 A.D. (about.)*]

(SEE ILLUSTRATION OPPOSITE.)

£75

St. Mercurius (3rd cent.) was an Armenian soldier in the Imperial army, who by his bravery had secured advancement to a post of importance. His refusal to take part in an idolatrous ceremony betrayed him to the authorities charged to carry out the edict of persecution promulgated by Decius. Mercurius was consequently put to the torture and beheaded A.D. 250. Some of his relics are venerated in churches in the South of Italy.



See No. 234.

1620 A.D.

235. RISALA-I-HAKIM MUHAMMAD YASEEN.

A Persian Manuscript written in Nasta'liq in single column on 38 leaves of paper.

With 34 illustrations and diagrams in gold and colours of conjuring tricks, hydraulics, inventions, etc.

8vo. *Oriental binding of red morocco gilt.*

(India) dated 1030 A.H. = 1620 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£75

الحکایت شد و می گفت و صفاتی منه خطاطی است و این را روانه تصدیق می باشد و الا
 نیز علی خطاطیها که در نزد خطاطین مختلف می باشد و این خطاطی در سطح خطاطیها
 هر دو است اما در این خطاطی که در نزد خطاطین مختلف است و این خطاطی در سطح خطاطیها
 از خطاطیها که در نزد خطاطین مختلف است و این خطاطی در سطح خطاطیها
 الصالح علیهم السلام که در نزد خطاطین مختلف است و این خطاطی در سطح خطاطیها



235A. THE KORAN.

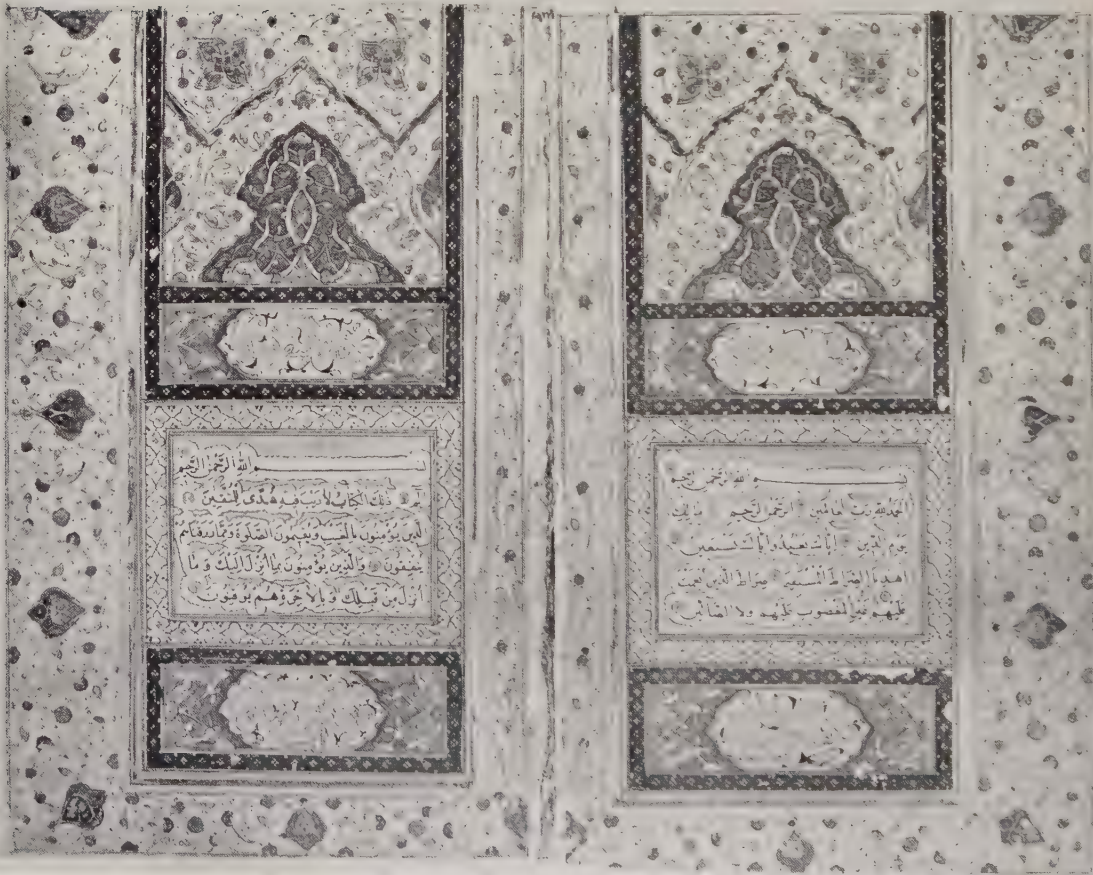
Manuscript in Arabic, written in exceedingly neat hand, on 176 leaves of paper, with gold ornamentation in the text and margins, first two pages beautifully illuminated in gold and colours, 19 lines to a page.

12mo. *Morocco gilt, g. e.*

[1630 A.D. *about.*]

(SEE ILLUSTRATION BELOW.)

£21



1634 A.D.

EXTRAORDINARY MINIATURE MANUSCRIPT OF THE KORAN

236. KORAN.

Manuscript of the Koran in Arabic on 195 leaves of paper written in A.D. 1634, in a minute hand. Measuring 2 x 13¼ inches.

32mo. *Bound in leather.*

A.D. 1634.

(SEE ILLUSTRATION BELOW.)

£21

With ownership inscription on binding, "Lt. General Sir W. M. Goghlan, K.C.B., R.A."



See No. 236.

(431)

237. APOSTOL = PRAXAPOSTOLOS, SYNAXARION, ETC. In Church Slavonic.

Manuscript on 242 leaves of paper, written in Cyrillic character by a scribe with Ruthenian and Bulgarian associations, for the use of a Church in a Bulgarian (?) district, in one of the five forms of arrangement of the Church's year.

Folio. *Modern blind tooled morocco binding.*

[*Bulgaria?*, about 1650-1700.]

(SEE ILLUSTRATION OPPOSITE.)

£63

CONTENTS: Begins on fol. 1, with word *Nash* (transliteration). This is the last word of the Epistle for Monday in Easter week. After the Apostol comes the Synaxarion, running from September 1st to August 14th. Though called Synaxarion it is little more than a Church Calendar, in which the special Epistle and Gospel are stated by reference to the numbered divisions of the Apostolos, or to the other date in the same Calendar, or in the case of the Gospels, to the Gospel and chapter appointed. In some cases the text of the Apostol is given, thus far resembling a Menologion or Synaxarion. Some days are noted twice, once as the normal day for such saint or festival, and once for the date to which the celebration is transferred, a sufficiently rare occurrence in the Eastern Rites, also for the Vigils. After the Synaxarion come three leaves, forming part of the Epistles for the Services for the Repose of the Soul of the Dead, beginning with one running from Thursday to Saturday. On the verso of the second (Saturday) leaf are the Prokeimena for Sunday. The third leaf gives further details of Epistles, etc. for the same purposes, but on the back it gives notes of the Gospels for Lenten Sundays, followed by a list of the *rchoi* of the Gospels. This belongs, properly, to the Apostol, while the Synaxarion takes a different form as a rule.

The MS. is rubricated throughout, but there are no illuminations. Ornamental initials in red.

At the beginning is inserted a fragment of a leaf from an earlier MS.

Originally the MS. had more than 242 leaves. The beginning is missing and leaves are missing between ff. 6-7, 13-14, 24-25, 39-40, 44-45, 47-48, 49-50, 226-7, 238-9. Some leaves are mended and a few are damaged.

MSS. of such unusual liturgical arrangement and provenance are of great rarity. This one was found in 1913 in a private Slavonic collection in Transylvania.

238. EXERCICIO SPIRITUAL DE ORACIONES DEVOTAS.

Manuscript in Spanish very well written in a very neat and clear sloped italic hand, 12 lines to a page, on 178 leaves of vellum. Title written in capitals in liquid gold on a blue ground within an oval surrounded by flowers and fruit.

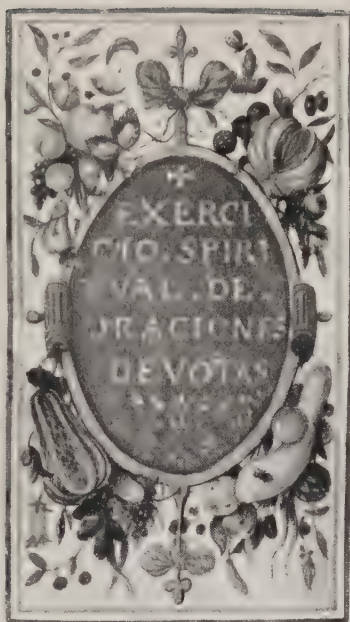
Eight full-page miniatures and 18 smaller miniatures including several of landscape scenes. The text within a double rule (one gold, one blue). At the beginning of most of the prayers a charmingly executed flower-spray and very fine tail-pieces of flowers and fruit. Many pages decorated with beautifully painted flowers, fruit and insects, a butterfly, a snail, a caterpillar, a parrot, etc. Fine initials in gold often with landscape or decorated backgrounds.

Small 8vo (108 mm. x 68 mm.). *Beautifully bound in a 17th Century French binding, red morocco, border round sides containing alternately arabesque tooling au pointillé and lozenge inlays of olive morocco. The centre panel made up of four geometrical inlays of olive morocco decorated with arabesque au pointillé tooling and a centre-piece consisting of a lozenge within a rectangle within an oval inlaid respectively with red, brown, and olive morocco. Straight back decorated as a long panel with arabesque au pointillé tooling and a lozenge centre inlay of brown morocco. In very fine condition.*

[Spain, XVIIth Century.]

(SEE ILLUSTRATIONS OPPOSITE.)

£485



Pido y desseo que todas
mis respiraciones te ofre-
scan este noche a:
labanza y amor,
AMEN



Tercera

TERCERA ORA-
cion a la sacratis-
sima Virgen
Maria.



Maria

Virgen ma-
dre de Dios, aue miseri-
cordia de mi pues eres
piadosa y misericordiosa
Alcança me perdon de-
mis pecados. A ti me en-
comiendo

239. HAFIZ.

THE DIWAN, OR THE "COMPLETE LYRICAL WORKS,"
(in Persian).

Persian manuscript, written in Nasta'liq, in double columns,
within gold and coloured ruled borders, on 391 leaves of paper.

*With illuminated sarlow in gold and colours. Illustrated
with 5 finely executed miniatures of the Herat School, each of
which, together with the opposing page, is surrounded by a
border of animals, in gold.*

4to. *Oriental binding of lacquer, with calf back.*

[*Persia, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£150

ظلام و شمشیت و خیالات و شک و ریبیت باشد و اس مباح را
 بحس حیوانی و در اک نتوان کردن زیرا که مقام حیوانی اسفل
 سافلیست و ایشانرا از بهر عمارت صورت عالم اسفل فریده
 و بر حواس مدرک ایشان دایره کشیدند که ازان تجاوز
 کنند ذلک نقیض العزیز العظیم یعنی مقدار رسیدن نظر
 ایشان و جولان ایشان بر دیگر دجا که هر سناره را
 بمقدار ریت و کار کا هی از فلک که تا حد معین علی ایشان رسیده
 یا همچون حاکم شهری که حکم او در آن شهر نافذ باشد پس درو
 را در توابع شهر او حاکم نباشد و عمننا السلام و ختم
 و ما حجب به الخیر بون امین و الحمد لله رب العالمین و الصلوة

و السلام علی رسولہ محمد و آلہ و

اصحابہ اجمعین الطیبین الطاهرين



239A. RIZA.

FIRDAUS I KHAYAL. A romantic poem.

Persian manuscript, written in Nasta'liq, in double columns, within gold and coloured ruled borders, on 346 leaves of paper.

The first two pages are richly illuminated in blue and gold. Illustrated with 10 fine full-page miniatures of the School of Shah 'Abbas.

8vo. *Crimson levant morocco flap binding, decorated with gold oriental design with doublures.*

[*Persia, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£250

A rare work of which no copy is known in any of the great collections of Persian Manuscripts.



منی باشد بصلتش اعیانم
 همه الفت طراز و آشنایم
 که از غیرت و شورش سوزیده

میداند که من از کز نرجم
 بی شد خوبان حسن
 کنم سوزد بایاری لطف
 درین گشت و شنو ناکاه او
 عیان شد در حجب بی لطف نور

240. FARAS NĀMA. A Treatise on Horses.

Persian manuscript on Veterinary Medicine, written in red and black, within gold and coloured ruled borders, on 158 leaves of paper.

With illuminated sarlow in blue and gold.

Illustrated with 8 well executed miniatures of horses, in gold and colours.

Small folio. *Oriental sheepskin binding.*

[*Persia, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

A XVIIth Century Persian Manuscript on Veterinary Medicine and Surgery, dealing with the diseases of horses and their treatment.

گفته اند که اسپ روز جنگ یکرنگ پاید و بهترین



رنگها کیت باشد فراخ روی و دلیر و قوی
پشت و فراخ پشانی و فراخ کتف و فراخ
سینه و کوتاه پشت و استخوان دم دراز

241. ALCHEMY.

A Collection of manuscript notes in Latin, English, and German, on Hermetic Philosophy and the Philosopher's Stone.

Written on 17 leaves of paper and illustrated with sixteen finely executed water-colour drawings of alchemical symbols and apparatus.

Small 8vo. *Bound in contemporary English black morocco gilt, g. e.*

[*England?, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£65

An alchemist's notebook in which are described a number of interesting alchemical operations, each one illustrated by a symbolic representation, in colours. The drawings include alembics and an aludel and athanor, used in laboratories in the XVIIth Century.

Of particular interest is a magical alchemical formula written in English and German, to be used for poisoning, illustrated by a figure of Mercury, in the form of a queen which stood, according to the writer, in the Benedictine Cloister at Florence. Beneath the feet of this figure were two fountains, and by intermingling the water that flowed from them and the addition of other substances, a potion could be made, of which the author says, "Give of it to your enemies to drink and Death will be their Lott." The account ends as follows, "Who ever understands ye words I have said he will have in his power all the riches of ye world."

On the verso of the first leaf is an ex-libris inscription in Latin—*Sum ex-libris Johannis Chortalassai, Rigensis, Livoniani.*

Hi sunt duodecim Leones et signa. (Non dicitur
 xi omni apparentia, quia videri quod hoc non licet
 legi.)

Non dicitur hoc magisterium nisi a Do vel
 magistro. Et quod longissima Via et patientia
 necessaria.

Unum in pro surum ignitum e extingueris
 e petrimo peto. Unum potabile Philosopho-
 rum et Elixir completum.

Alphonso de Jovis die ynnuolter hollanderis.

Imago Martis civit: Florentia



Aus Jovis machecins.

242. DAUSTEN (JOHN), *Hermetic Philosopher*, c. 1311.

SPECULUM PHILOSOPHIAE.

An alchemical manuscript written by an English scribe in Latin in italic script on 125 leaves of paper, 22 lines to a page. In two parts as follows: Part I. De investigatione lapidis. Part II. De administratione mixturae.

Illustrated with two remarkable full-page water-colour drawings in gold and colours, the first representing the alchemist author receiving a book from an angel, whilst another, holding the sun and moon stands in the foreground; the second, a symbolical representation of the elements and the signs of the Zodiac.

Folio. Half calf.

[*England, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£48

John Dastin or Dausten was the most noted alchemist of his period, in England. Originally a monk, he devoted himself to alchemical research and in so doing was reduced to the utmost poverty. The only actual record from which his date can be fixed is a letter, which he addressed to Pope John XXII. He was the author of numerous alchemical tracts in Latin, which had a wide circulation. His two chief works were the "*Rosarium, secretissimum philosophorum arcanum comprehendens*, of which two editions were printed and the "*Visio super artem Alchemicam*," a mystical allegory.



See No. 242.

17TH CENTURY.

243. PSALMS AND HYMNS.

Manuscript in Ethiopic containing a version of the Psalms, the Biblical Hymns, and the Encomium of the Virgin Mary (*Weddase Maryam*), written in red and black on 134 leaves of vellum, 23-25 lines to a page.

Royal 8vo. *Oriental binding of dyed, stamped leather. Enclosed in an inner and an outer case of hide, with straps for carrying.*

[*Abyssinia, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£27 10s

17TH CENTURY.

243A. PSALMS AND HYMNS.

Another similar manuscript in Ethiopic. On vellum.

Small 4to. *Oriental binding of wooden boards. Enclosed in hide case with straps for carrying.*

[*Abyssinia, XVIIth Century.*]

£27 10s

ዳዊት

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ተጋብክ፡ ጽዮን፡ ትመልከኝ፡ ፍረዳት፡ ወታሰ
ረከት፡ ጭሰ፡ ጽዮን፡ እጋገንተ፡ ወታቀርብ፡ መላእክት
ፍካረ፡ ዘጸድቃን፡ ወዘኃዋእን፡

መዝሙር፡ ዘዳዊት፡ ሃሌ፡ ለ፡ ሦስት

ዝፀሐ፡ ብእሲ፡ ዘኢሐረ፡ በምክረ፡ ረሲዓን

ወዘኢቶመ፡ ውስተ፡ ፍናተ፡ ኃዋእን

ወኢኢነበረ፡ ውስተ፡ መገባረ፡ መስተሣልቃን

ዘጸድመ፡ ሐገ፡ እግዚአብሔር፡ ለመረቱ

ወዘሐገ፡ ሦስተኛው ዓለት፡ ወሲሊት

ወይከውን፡ ከመ፡ ሰሐ፡ እንተ፡ ትክልት፡ ነበረ

እንተ፡ ትሁብ፡ ፍረዳ፡ በበጊዜሃ

ወቆጽሰኒ፡ ኢደት፡ ነገፍ፡ ወከሉ፡ ዘገባረ፡ ሦስት

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ወበእንዝ፡ ኢደት፡ ነገፍ፡ ረሲዓን፡ እግዚአብሔር

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ወፍናተ፡ ለኃዋእን፡ ትጠፍእ

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ወሐዝብ፡ ነበረ፡ ከገደብ፡ ነገፍ፡ ሦስት

ወመላእክት፡ ትጋብክ፡ ምስሊኩ፡ ሳብረ

17TH CENTURY.

244. THE PSALMS, BIBLICAL HYMNS, WEDDASE MARYAM,
ETC.

A well-written manuscript in Ethiopic on 187 leaves of vellum, with occasional ornamentations in coloured inks.

Small 4to. *Original binding of wooden boards.*

[*Abyssinia, XVIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£25

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17TH CENTURY.

245. PURUSHOLLAM MAHATYAM. [Glory of Puri.]

Manuscript in Uriya, the characters cut on 150 strips of bamboo, 11.2 x 1.4 inches. The bamboo strips are threaded together to form a book and attached by the thread to outer covers, of carved wooden boards, in the usual native manner.

[*Southern India, XVIIth Century.*]

£10 10s

17TH CENTURY.

246. BCHOM LDAN 'DAS MA SES RAB KYI PHA ROL TU PHYIN PAI SNYING PO.

Manuscript in Tibetan, written in gold characters on 7 leaves of black, glazed native paper. A Tibetan translation of BHAGAVATI-PRAJNA-PARAMITA-HRIDAYA, a Buddhist (Mahāyāna) Scripture.

Illustrated with two miniatures in gold and colours.

Oblong, 9.3 x 3.3 inches.

[*Tibet, XVIIth Century.*]

£10 10s

17TH CENTURY.

247. SLAVONIC MANUSCRIPT, TEXT OF THE OCTOECHAS WITH MUSIC, WRITTEN IN THE UKRAINE, ON 81 LEAVES OF PAPER.

The music is in the ordinary seventeenth century Western notation, not the Eastern Church notation.

The manuscript may well have been written for a Uniat Congregation.

4to. *Boards.*

[*Ukraine, XVIIth Century.*]

£7 10s

17TH CENTURY.

248. DA KHA YE SES ZES BYA BA MDO.

Manuscript in Tibetan, written in gold characters on 5 leaves of black, glazed native paper. A Tibetan translation of the MRITI-JNANA-SUTRA, a Buddhist (Mahāyāna) scripture.

Illustrated with two miniatures in gold and colours.

Oblong, 9.3 x 3.4 inches.

[*Tibet, XVIIth Century.*]

£6 6s

249. THE MIRAJ (THE VISION).

The Life of Mohamet, including his Visit to Hell and Heaven, in Visions.

Manuscript in Turkish, (including extracts from the Koran in Arabic), written in large Naskh within broad gilt rules, and many of the pages with gilt ornament between the lines, on 463 leaves of paper.

With illuminated sarlow and 128 unusually large nearly full-page miniatures beginning with a Scene in the Life of the Prophet, followed by his Vision of his Ascent to Heaven on Buraq, continuing with large and bold groups of Holy Men, Sultans, Princes and Princesses engaged in learned disputations, teaching, and working miracles, in very rich and vivid colours and gold, in suitable environment.

Folio. *Turkish gold stamped leather binding, with flap and doublures.*

[*Turkey, Late XVIIth Century.*]

(SEE ILLUSTRATIONS OPPOSITE AND ON PAGE 454.)

£1250

According to a manuscript note in Turkish on the fly-leaf of the book it belonged formerly to Her Majesty the Sultana Saliha and afterwards to His Majesty the Sultan Abdul Assiz.

وَقَالَ يَا مُحَمَّدُ رَبِّكَ يَقْرَأُكَ السَّلَامُ وَيَخْصُصُكَ بِالْحَبَّةِ وَالْأَكْمَلِ
حَقَّ تَعَالَى سَكَ سَلَامَ قَلْدَى اَيْتَدَى اَشْتَهَ جَبْرَائِيلُ



سَكَ كُونْدَرْدُومَ كِه سَنُوكْ اَمْرُوكْهُ مَطْبَعِ اَوْلا سَنُوكْ
دُوشْمَنلَرُوكِ هَلَاكْ اَيْلَهْ پَسَنَكِه كُوكُلُوكْ دَبَلَر

جبرائیل

MAHOMET RIDING ON HIS CAMEL.

This illustration is greatly reduced.

See No. 249.



THE VISION OF MAHOMET'S ASCENT TO HEAVEN.

This illustration is greatly reduced.

See No. 249.

250. PINHEYRO ARNAUT (MANOEL).

TEMPLO DE FAMA, CONSAGRADO AO VALOR DE
PORTUGAL CONSTRUIDO DAS RUINAS DE CASTELLA
EM MONTES CLAROS.

Portuguese manuscript beautifully written in two styles
of a very elegant seventeenth-century penmanship, with 25 full-
page pen and ink drawings.

Small 4to. *Full blue levant morocco, gilt lines and fleurons
on sides, doublures of crimson crushed morocco with gilt den-
telles, end-leaves of crimson watered silk, g. e., by Lortic.*

[*Portugal*, 1665.]

(SEE ILLUSTRATION OVERLEAF.)

£52 10s

A fine specimen of the ornate calligraphy of the period; the text con-
sisting of sonnets to the heroes of the battle of Montes Claros [1665], written
in large humanistic characters; each tribute being accompanied by a finely
executed pen and ink drawing. The work is dedicated to the Conde de
Castel Melhor the contemporary Portuguese Prime Minister.

An inscription on the last page, dated Irish Seminary, Lisbon, 25th
October, 1665, and signed Dr. Bento Pereira (probably an Inquisition censor)
authorizes the owner to have the book bound.



1679 A.D. (*before*).

251. COLLECTION OF MU'AMMA OR RIDDLES IN VERSE,
WRITTEN ON THE NAMES OF ALLAH, MUHAMMAD, OR
OTHER REVERED MUHAMMADAN PERSONAGES.

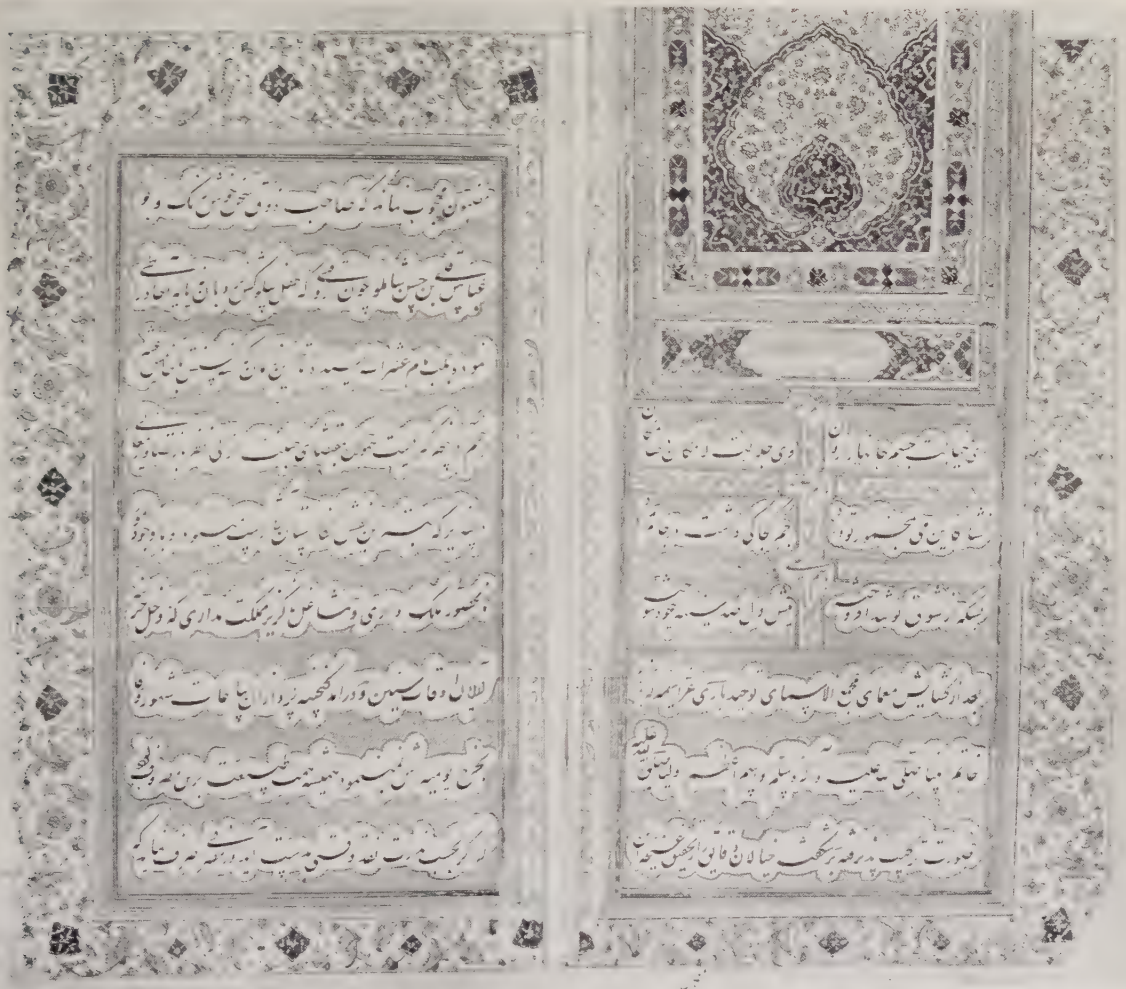
Persian manuscript on 46 leaves of paper, written in very fine Nasta'liq, within gold and coloured rules on a gold ground with foliated embellishments; executed for 'Abbas Kuli Khan Shamlu, Governor of Khorasan (who died in 1679 A.D.).

Small 8vo. *In the original lacquer binding, the outer covers filled with designs within gold panels. The doublure of each cover having an exquisite full length painting of a Persian lady.*

Before 1679 A.D.

(SEE ILLUSTRATION BELOW.)

£31 10S



252. LIBRO DE LAS ORDINACIONES DE LA COFADRIA DEL OFFICIO DE LOS LIBREROS FUNDADA EN LA IGLESIA DEL SEÑOR SANTIAGO DE LA PRESSENTE CIUDAD DE ZARAGOÇA, SO INVOCACIÕ Y PATROCINIO DEL BIEN-AVENTURADO Y GLORIOSO DOCTOR DE LA IGLESIA SAN GERONIMO. AÑO MDLXXIII.

Seventeenth-century Spanish manuscript on 28 leaves of vellum, with two coloured woodcuts mounted on vellum.

Small 4to. *Contemporary binding of gilt morocco on wooden boards, g. e.*

Saragossa, 1679.

(SEE ILLUSTRATION OPPOSITE.)

£105

This interesting manuscript contains the text of the Ordinances of the "Brotherhood of Booksellers" founded in the Church of Santiago, Saragossa, with St. Jerome as its patron saint. Twenty-four leaves of the book are written in large red and black Gothic script, and the remaining leaves are in ordinary manuscript, the ordinances as transcribed from the original register being certified correct, and signed, by Francisco Antonio Español, the chief public notary of the city of Saragossa.

The Brotherhood or Guild, founded in 1573, was for the purpose of preventing fraud in the book trade in Saragossa, and membership was only possible after certain examinations had been satisfactorily passed; although the sons of deceased "Brothers" might acquire an hereditary membership on payment of a subscription, without further examination.

IBR@ Delas
Ordinaciones
de la Cofadria del
Officio de los Libro
fundada en la Iglesia del Señor
Santiago de la presente Ciu-
dad de Zamora, so inuocacio
y patrocinio del Bienauentu-
rado y Gloriosso Doctor de la
Iglesia San
Gerónimo.
Año.

MS. D. Lxxij.

1685 A.D.

WITH EIGHT PORTRAITS OF TURKISH POETS

253. COLLECTION OF TURKISH POEMS, BY VARIOUS
AUTHORS.

Turkish manuscript written on paper in Nasta'liq, in double columns, with gold and coloured rules.

With 10 illuminated sarlows in gold and colours and eight very interesting miniatures of the poets whose works are comprised in the volume.

8vo. Oriental gold stamped leather binding.

[Turkey, about 1685.]

(SEE ILLUSTRATION BELOW.)

£25



THE BOOK OF ESTHER IN THE ORIGINAL HEBREW.

In the original Hebrew written in scroll form on vellum in 17th or 18th century Hebrew script.

Vellum scroll preserved in silk cover, about 3 inches wide, mounted on a heavy ivory roller.

[Italy, about 1700 A.D.]

(SEE ILLUSTRATION BELOW.)

£15 15s

יְהוָה בִּינֵי אֱלֹהֵינוּ הָיָה אֱלֹהֵינוּ הַמֶּלֶךְ אֱלֹהֵינוּ
שָׁבוּ וְעָשִׂים וּמֵאֵה מְדִינָה כִּיבִים הָיָה הַמֶּלֶךְ אֱלֹהֵינוּ
עַל כָּסֵא מְלִכּוֹתָיו אֲשֶׁר בִּשְׁשֹׁן הַבִּירָה כְּשֶׁנֶּת שָׁלוֹשׁ לַמֶּלֶךְ
עָשָׂה מִשְׁתֵּה לְכָל שָׂרֵי הַבִּירָה לְזֶלַת פָּרִס וּמִדֵּי הַפָּרִתִּימִים
וְשָׂרֵי הַמִּדְיָנוֹת לִפְנֵי כִּהָאֵלֶּה אֵת עֵשָׂר כְּבוֹד מְלִכּוֹתָיו
קִרְתָּאֵת נְדִיבוֹתָיו וְכִיבִים שְׂמִינִים וּמֵאֵה יוֹם וּכְמֵלֶאֱת
הַיָּמִים הָאֵלֶּה עָשָׂה הַמֶּלֶךְ לְכָל הַיָּמִים הַנֶּחְמָצִים כִּי שָׁלוֹשׁ
הָיָה לְכִיבֵי הַיָּמִים וְעַד מִן הַמִּשְׁתֵּה שֶׁנֶּתָּה וְהָיָה כִּי שָׁלוֹשׁ
בֵּית הַמֶּלֶךְ הָיָה כִּרְפֵס וְהַמִּלִּת אֵלֶּה מְלִכּוֹתָיו וְאֵת בֵּית
עַל גִּלְדֵי כִסֵּא וְעַד שֶׁנֶּתָּה שֶׁנֶּתָּה וְהָיָה כִּי שָׁלוֹשׁ
כִּיבִים וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם
שְׁנֵים וְיָוִם מְלִכּוֹתָיו כִּי מִדֵּי הַמֶּלֶךְ וְהַמִּלִּת בֵּית אֵין אֵין
כִּי מִן יוֹם הַמֶּלֶךְ עַל כִּי רַב בֵּיתוֹ לְעִשְׂתֵּי כִרְפֵס אֵין
וְאֵין
נָס וְעַתָּה הַמֶּלֶךְ עָשָׂה מִשְׁתֵּה
נָסִים בֵּית הַמִּלְכּוֹת אֲשֶׁר לְעֵלֶיךָ אֱלֹהֵינוּ בֵּית שְׁבִיעִי
מִטֹּב לֵב הַמֶּלֶךְ בֵּין אֲמֵה לְכִיבִים בְּהָאֵלֶּה בְּהִימָה בְּהִימָה
וּבְהִימָה וְהָיָה שְׁמֵת הַסִּרְסִיִּים הַמִּשְׁתֵּה אֵין עַל
הַמֶּלֶךְ אֱלֹהֵינוּ לְהִנָּח אֵת וְשָׁלוֹת הַמֶּלֶךְ לִפְנֵי הַמֶּלֶךְ

בְּכֶתֶר מְלִכּוֹת לְהִרְאֹת הַנְּסִים וְהַמִּשְׁתֵּה אֵת וְהָיָה כִּי
טוֹבֵת מִרְאָה הָיָה וְהָיָה הַמֶּלֶךְ וְשָׁלוֹת לְכִיבִים כִּיבִים
הַמֶּלֶךְ אֲשֶׁר בִּיד הַסִּרְסִיִּים וְהָיָה הַמֶּלֶךְ בְּכֶתֶר אֵין אֵין
וְאֵין הַמֶּלֶךְ לְכִיבִים יוֹעֵן
כִּיבִים כִּיבִים הַמֶּלֶךְ לִפְנֵי כִי יוֹעֵן אֵין אֵין
אֵין כִּיבִים שְׁמֵת אֵין אֵין אֵין אֵין אֵין אֵין אֵין
מִמִּין שְׁבִיעִי שְׁמֵת שְׁמֵת פָּרִס וְהָיָה כִּי שָׁלוֹשׁ
רִאשֹׁנָה מְלִכּוֹת בֵּית מִדֵּי הַמֶּלֶךְ בְּכֶתֶר מְלִכּוֹת וְשָׁלוֹת
אֲשֶׁר לֹא עָשָׂה אֵת מִמִּין אֵין אֵין אֵין אֵין אֵין אֵין
הַסִּרְסִיִּים
וְאֵין מִמִּין לִפְנֵי הַמֶּלֶךְ
וְהָיָה כִּי שָׁלוֹת הַמֶּלֶךְ לְכִיבִים עָשָׂה וְשָׁלוֹת הַמִּלְכּוֹת
עַל כִּי שְׁמֵת וְעַל כִּי תִכְסִּים אֲשֶׁר כִּיבִים מִדִּינֵי
הַמֶּלֶךְ אֱלֹהֵינוּ כִּי יוֹעֵן דִּבֵּר הַמֶּלֶךְ עַל כִּיבִים הַנְּסִים
לְהִנָּח בְּעִלְיָהן בִּינְיָהן בְּאֵמֶר הַמֶּלֶךְ אֱלֹהֵינוּ אֵין
לְהִנָּח אֵין וְשָׁלוֹת הַמִּלְכּוֹת לִפְנֵי וְלֹא כִיבִים וְהָיָה
תִּמְחִיָּה שְׁמֵת פָּרִס וְהָיָה אֲשֶׁר שְׁמֵת אֵין דִּבֵּר הַמֶּלֶךְ
לְכִיבִי הַמֶּלֶךְ וְכִיבִים בֵּין יוֹעֵן אֵין עַל הַמֶּלֶךְ טוֹב
יֹאֵר דִּבֵּר מְלִכּוֹת מִלְּפָנֵי יוֹעֵן בְּדִי פָּרִס וְהָיָה כִּי

יְהוָה בִּינֵי אֱלֹהֵינוּ הָיָה אֱלֹהֵינוּ הַמֶּלֶךְ אֱלֹהֵינוּ
שָׁבוּ וְעָשִׂים וּמֵאֵה מְדִינָה כִּיבִים הָיָה הַמֶּלֶךְ אֱלֹהֵינוּ
עַל כָּסֵא מְלִכּוֹתָיו אֲשֶׁר בִּשְׁשֹׁן הַבִּירָה כְּשֶׁנֶּת שָׁלוֹשׁ לַמֶּלֶךְ
עָשָׂה מִשְׁתֵּה לְכָל שָׂרֵי הַבִּירָה לְזֶלַת פָּרִס וּמִדֵּי הַפָּרִתִּימִים
וְשָׂרֵי הַמִּדְיָנוֹת לִפְנֵי כִּהָאֵלֶּה אֵת עֵשָׂר כְּבוֹד מְלִכּוֹתָיו
קִרְתָּאֵת נְדִיבוֹתָיו וְכִיבִים שְׂמִינִים וּמֵאֵה יוֹם וּכְמֵלֶאֱת
הַיָּמִים הָאֵלֶּה עָשָׂה הַמֶּלֶךְ לְכָל הַיָּמִים הַנֶּחְמָצִים כִּי שָׁלוֹשׁ
הָיָה לְכִיבֵי הַיָּמִים וְעַד מִן הַמִּשְׁתֵּה שֶׁנֶּתָּה וְהָיָה כִּי שָׁלוֹשׁ
בֵּית הַמֶּלֶךְ הָיָה כִּרְפֵס וְהַמִּלִּת אֵלֶּה מְלִכּוֹתָיו וְאֵת בֵּית
עַל גִּלְדֵי כִסֵּא וְעַד שֶׁנֶּתָּה שֶׁנֶּתָּה וְהָיָה כִּי שָׁלוֹשׁ
כִּיבִים וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם וְשָׁלוֹשׁ יוֹם
שְׁנֵים וְיָוִם מְלִכּוֹתָיו כִּי מִדֵּי הַמֶּלֶךְ וְהַמִּלִּת בֵּית אֵין אֵין
כִּי מִן יוֹם הַמֶּלֶךְ עַל כִּי רַב בֵּיתוֹ לְעִשְׂתֵּי כִרְפֵס אֵין
וְאֵין
נָס וְעַתָּה הַמֶּלֶךְ עָשָׂה מִשְׁתֵּה
נָסִים בֵּית הַמִּלְכּוֹת אֲשֶׁר לְעֵלֶיךָ אֱלֹהֵינוּ בֵּית שְׁבִיעִי
מִטֹּב לֵב הַמֶּלֶךְ בֵּין אֲמֵה לְכִיבִים בְּהָאֵלֶּה בְּהִימָה בְּהִימָה
וּבְהִימָה וְהָיָה שְׁמֵת הַסִּרְסִיִּים הַמִּשְׁתֵּה אֵין עַל
הַמֶּלֶךְ אֱלֹהֵינוּ לְהִנָּח אֵת וְשָׁלוֹת הַמֶּלֶךְ לִפְנֵי הַמֶּלֶךְ

254. BIBLE.

THE PENTATEUCH (IN THE ORIGINAL HEBREW).

The Pentateuch, in the original Hebrew written in scroll form on vellum, in 17th or 18th century Hebrew script, by a very careful scribe.

The vellum scroll is mounted on wooden rollers at each end and is about 1 foot 7½ inches wide and 70 feet 9¾ inches long.

[Germany, about 1700 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

1710 A.D.

THE ORIGINAL MANUSCRIPT WITH DRAWINGS.

256. [ARTILLERY.] SCHMETTAU (Count Samuel), *Field Marshal and General*.

ARTILLERIE COMPENDIUM. [In German.]

A beautifully written Manuscript on nearly 500 pages of paper.

With numerous remarkable, finely executed pen and ink drawings, daintily tinted (many of them being in sections, and made to lift up and show inner layers) and many diagrams, numerous folding plates.

Oblong 4to. *Green vellum, with the initials of the Field Marshal, and the date 1710, impressed in gold on the top cover.*

A.D. 1710.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Samuel, Count Schmettau, was an Austrian General in the wars against the Turks, and later became General and Field Marshal and Master of the Ordnance in the service of Frederick the Great of Prussia; he left this manuscript to his cousin, who received it on the 18th August, 1752. The General was born in 1684 and died in 1751.

The manuscript is remarkable, not only on account of its exposition of the art of artillery as known to Frederick the Great's Field Marshal and Master of the Ordnance, but also for the extraordinarily large number of drawings, which are carefully executed in pen and ink, and delicately tinted and washed in.

Among the sectional illustrations are hand-grenades, shrapnel, shells, etc.

1726 A.D.

257. MUCHTAR IBN ABU ASIDE SAKAFI, *Turkish Ambassador.*

STORIES OF LOVE.

Persian Manuscript, written in four columns, within gold and black ruled borders, on 238 leaves of paper, by Mohammed Sadiq Azad Ghaferde. With illuminated sarlow in gold and blue.

Illustrated with 22 miniatures, in gold and colours.

Small folio. *Oriental binding of leather, decorated with an all-over floral design in gold.*

Persia, A.H. 1139 = 1726 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

پیشتر را بیاورد / استاد که بر بیان بود / پارتی کرد چون صبح / نقش بر رخسار شایسته



دم نای روئ جان گیر شد / یکدم جهانی ز بند ویر شد / چو گریه آواز و ناله نغمه / به چرخ دگر بند چرخ پیر

1730 A.D.

258. ENIGMATICAL POEM (IN HEBREW).

Written on a large folio sheet of vellum, composed on the occasion of a wedding, with a pictorial indication of the solution above. The script is enclosed in an illuminated architectural and floral border, in gold and colours, surmounted by an heraldic device and ducal coronet.

[*Italy*, 1730 A.D. (*about*).]

(SEE ILLUSTRATION OPPOSITE.)

£15 15s

259. HAGGADAH. Order of service for the home-service on the first two nights of Passover (the prototype of the Communion Service of the Christian Church): written in 1731 by Joseph, son of David, from Liesnick in Moravia, in the house of Isaac Schwartz at Frankfort-on-Main, and apparently intended as a wedding gift for the latter's daughter, or bride, a miniature of whom appears on the last leaf. The volume, which is written on 24 leaves of vellum, is illuminated in colours.

Besides the miniature mentioned above, there is an ornamental title-page, 14 half-page illuminations illustrating scenes in the ritual, as well as one full-page containing 12 panels illuminating the stages in the ceremony, another depicting the 10 plagues, and a running commentary in pictures on the final hymn "One Only Kid" (an interesting Aramaic parallel to the English "House that Jack Built"). The illustrations are evidently inspired in part by the famous Amsterdam Haggadah, but nevertheless display a considerable originality, and in many instances break away from the prototype altogether.

The Manuscript displays three distinct specimens of hand. The text is in square characters, evidently based upon a Sephardic model. The directions are in the so-called "Rashi" script, usually associated with the Biblical and Talmudic commentators amongst whom Rashi (= Rabbi Solomon ben Isaac of Troyes) was most important. Additional glosses are written in the development of the Rashi script, verging almost on a fresh alphabet, used to meet the exigencies of Judaeo-German (Yiddish).

8vo. *Original binding of decorated vellum, with large floral pattern in colours.*

Frankfort-on-Main, 1731.

(SEE ILLUSTRATION OPPOSITE.)

£125



See No. 259.

259A. PRAYERS IN AMHARIC.

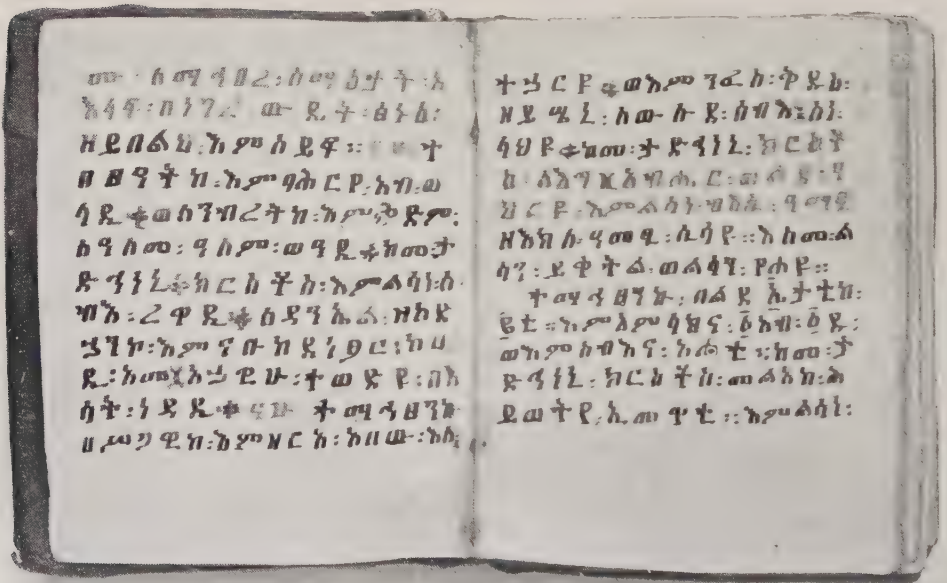
Ethiopic Manuscript on 17 leaves of vellum written in red and black.

16mo. *Original native binding of tooled leather over wooden boards.*

[*Abyssinia, about 1735 A.D.*]

(SEE ILLUSTRATION BELOW.)

£12 10s



260. HAMDI. YUSUF AND ZULAIKHA.

Turkish Manuscript, on the love of Joseph and Zulaikha, written in Nasta'liq, in double columns, within gold and black rules. The first two pages illuminated in gold and colours.

With 15 very interesting Turkish miniatures in gold and colours, of which two are full-page.

8vo. Oriental stamped leather flap binding.

[Turkey, 1740 A.D. (about).]

(SEE ILLUSTRATION BELOW.)

£25



شیرین

261. GULSHAN I ISHK. "The Garden of Love."

A Hindustani Romance, composed in 1028 A.H. = 1618 A.D., written in large Nasta'liq in double columns within gold and coloured rules on 251 leaves of paper, the first two pages fully illuminated, the readings of the chapters rubricated.

With 97 miniatures lavishly embellished with gold, many of them full-page, signed Achmad ibn Abdullah.

Folio. *Oriental flap binding of gold stamped leather.*

India, dated A.H. 1155 = 1742 A.D.

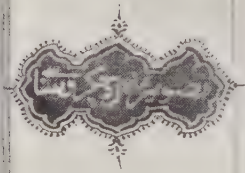
(SEE ILLUSTRATION OPPOSITE.)

£550

This book was found in the Zanana of Tippoo Sahib at Seringapatam when it was taken in 1799.

The provenance of the volume is recorded in a manuscript note pasted inside the front cover: "This book (a Persian Tale) was found in the Harem of Tippoo Saib at Seringapatam when taken in 1799 and given me by Sir Henry Wellesley—younger brother to Lord Wellesley, then governor general of India, and to Sir Arthur Wellesley, now Duke of Wellington. 1818—but given me in 1802."

سلا باندرک : لی کرسون اپن



چالو

This illustration is greatly reduced.

See No. 261.

262. BHAGAVATA-PURANA.

Manuscript in Sanskrit, written in small characters on a long roll of thin paper, within floral borders on a gilt ground.

With 22 miniatures of Brahman deities, containing a large number of figures, and scenes in circles besides other full-width miniatures, and is throughout finely illuminated.

Mounted on double rollers with amber handles, and preserved in red morocco case.

[India, 1750 A.D. (about).]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

This is the text book of the Puranic worship of Krishna (the Divine One) as Vishnu.

“Of the eclectic movement combining Sankhya, Yoga, and Vedanta doctrines, the oldest literary representative is the Cvetaçvatara Upanishad. More famous is the Bhagavadgita, in which the Supreme Being incarnate as Krishna expounds to Arjuna his doctrines in this sense. The burden of his teaching is that the zealous performance of his duty is a man's most important task, to whatever caste he may belong. The beauty and the power of the language in which this doctrine is inculcated, is unsurpassed in any other work of Indian literature.” (Professor A. A. Macdonell's *Sanskrit Literature*).



1751 A.D.

263. PSALTER.

THE PSALTER IN HEBREW.

Hebrew manuscript on 128 leaves of vellum very beautifully written by A. Brolin of Prague, 15 lines to a page, with rubricated border; head and tail-pieces in gold and colours; some gilt lettering; title within coloured architectural border incorporating the device of the lion of Judah.

Small 8vo. *Rose velvet, gilt fly leaves, gilt gauffered edges; preserved in old morocco case.*

1751 A.D.

£15 15s

1763 A.D.

264. MARRIAGE CONTRACT (IN HEBREW).

Written on a large folio sheet of vellum within a wide border of flowers and leaves, in gold and colours, embodying the Hebrew words of the nuptial psalm.

With signatures of bridegroom and two witnesses, Samuel Ravenna and Shelatiah Monselice.

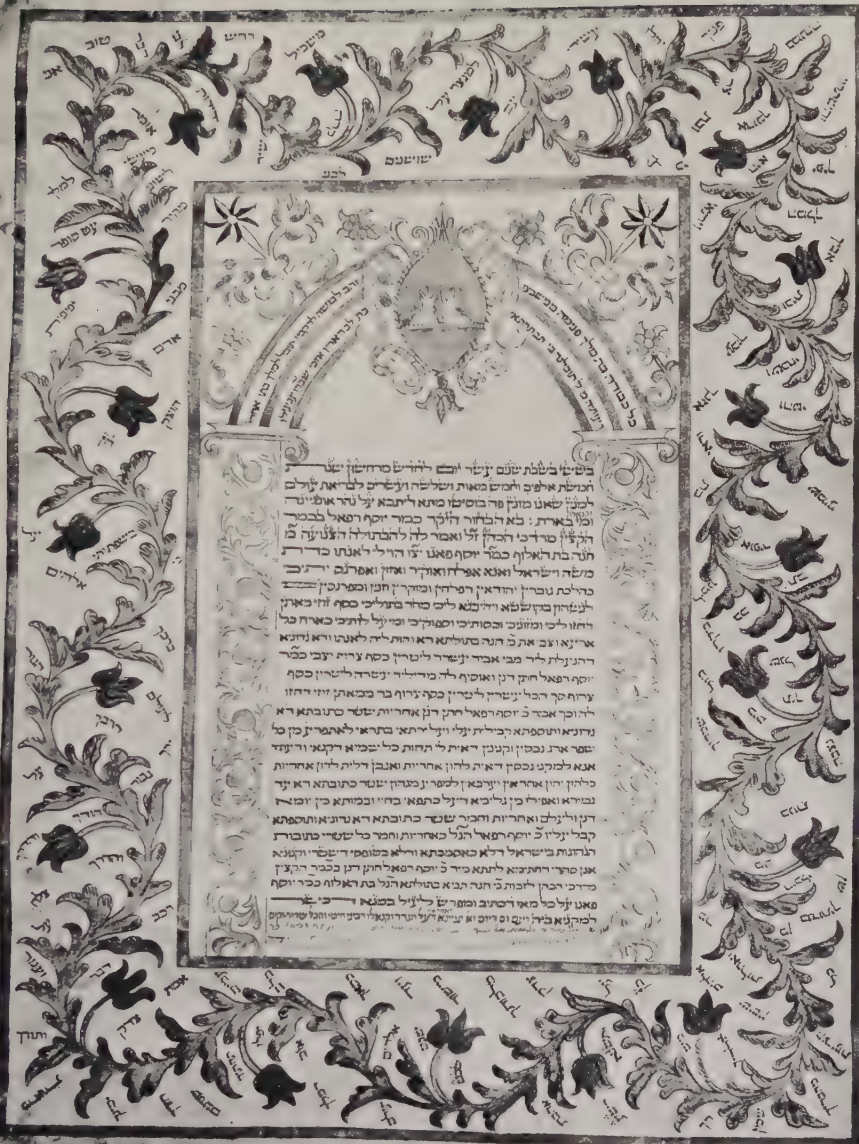
Large folio. *Vellum.*

Bossetto (Italy), 1763.

(SEE ILLUSTRATION OPPOSITE.)

£15 15s

The marriage contract is between Raphael, son of Mordecai Coen and Hannah, daughter of Joseph Fano. The device above the script, of a pair of hands spread in the act of blessing, is an allusion to the priestly family of the bridegroom.



This illustration is greatly reduced.

265. COLLECTION OF INDIAN ROMANCES.

A Persian manuscript, beautifully written in Indian Nasta'liq, within gold and coloured ruled borders, on 397 leaves of paper. The first two pages are finely illuminated in gold and colours, with a border of green, blue, and gold.

Illustrated with 43 full-page miniatures with illuminated borders, signed by the artist, Ali Sahiba.

Small folio. *Oriental binding, richly gilt and decorated with elaborate design in green and blue.*

[*India*, 1210 A.H. = 1795 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£75



This illustration is greatly reduced.

See No. 265.

266. SIAMESE MEDICINE.

Original manuscript in Siamese on massage and acupuncture, and on the art of casting horoscopes, written in the Siamese characters on long sheets of native paper.

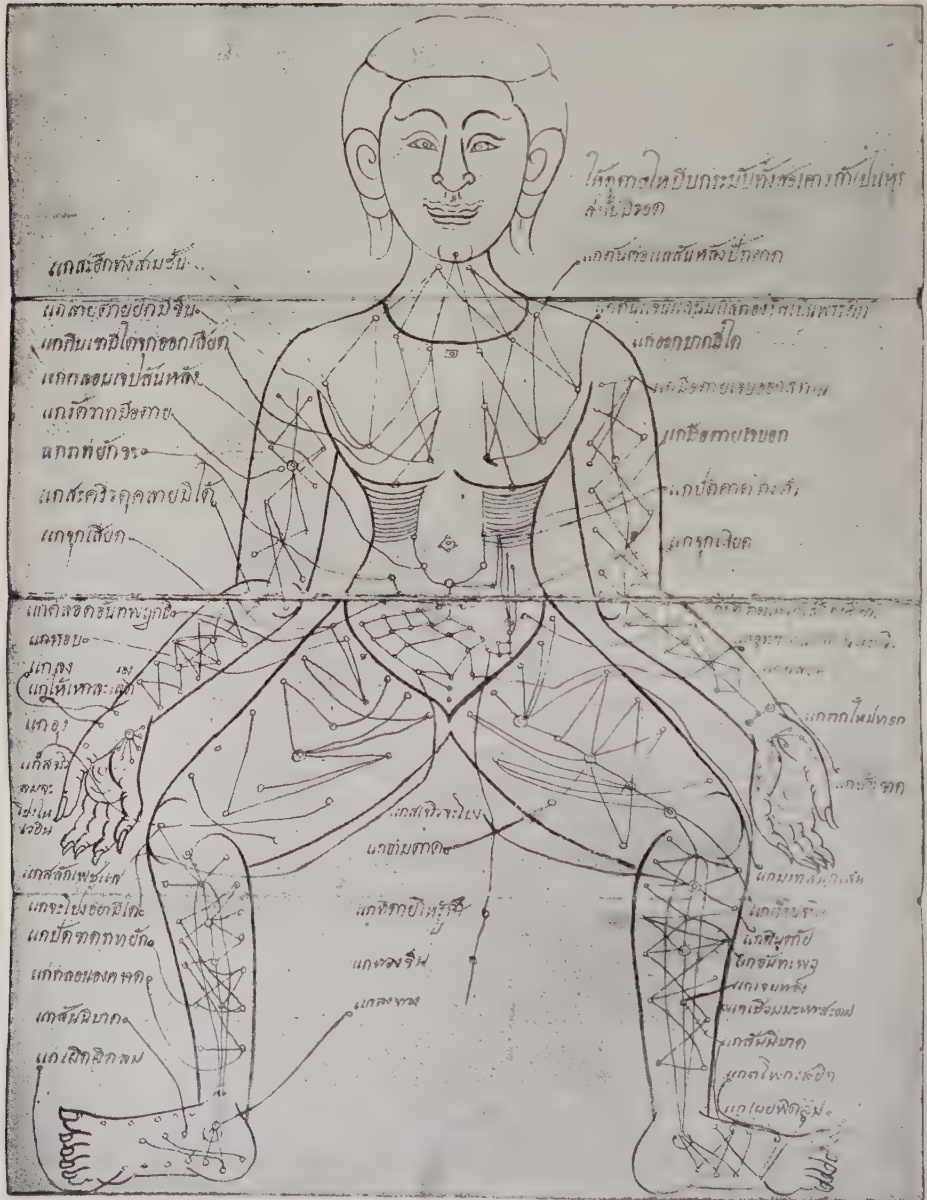
With numerous illustrations in colours and black and white. Small folio. Original native binding of darkened boards.

[Siam, about 1799.]

(SEE ILLUSTRATION BELOW.)

£105

This extremely interesting Siamese Manuscript is copiously illustrated with coloured representations of native deities, and drawings of animals and herbs. There are in addition four large anatomical diagrams which represent the various parts of the body to which acupuncture can be applied, in order to produce local inflammation.



This illustration is greatly reduced.

Arabic manuscript on 418 leaves of paper. Complete with a long prayer at the end for blessing the reader and the owner, written in excellent Naskh within gold rules and illuminated border.

With sixteen decorated pages, the first two pages and the last two pages richly executed in gold and colours.

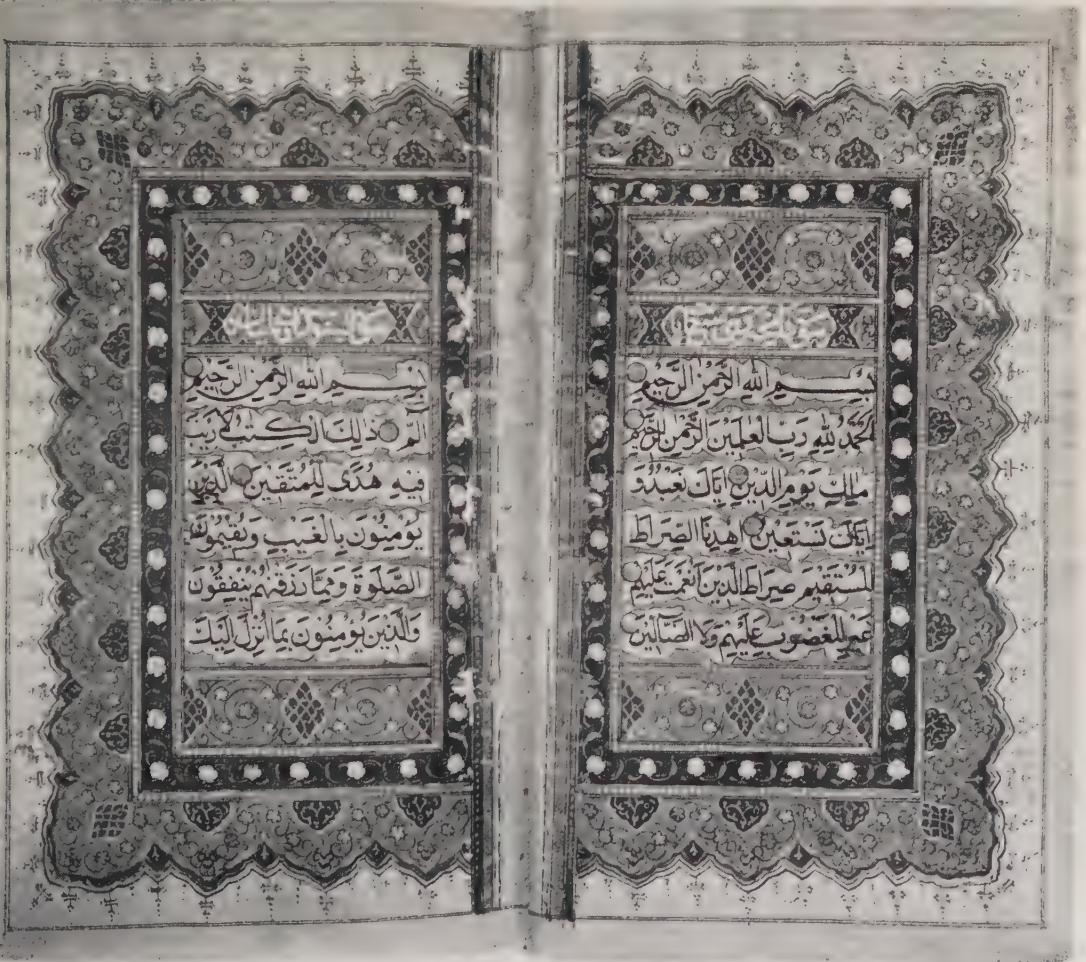
Small 8vo. Oriental stamped leather binding, with flap, gilt.

[XVIIIth Century.]

(SEE ILLUSTRATION BELOW.)

£25

On the first page is the signature of a former owner, which reads:
"Sultan Amir Rustam Ali of Deccan."



268. HISTORY OF TIMOUR AND OTHER PIECES OF PERSIAN
CLASSICAL LITERATURE.

Manuscript in Persian, beautifully written on 558 leaves of native paper, within gold, blue, and red rules, 15 lines to a full page.

With five miniatures (three double-page), finely illuminated in gold and colours at the beginning of the manuscript, and seven charming sarlows.

8vo. *Original binding of red leather.*

[*Persia, XVIIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£85



See No. 268.

269. THE STORY OF THE FAIRY PRINCE SETAKETU.

An original Burmese manuscript with drawings in gold and colours, illustrating a Buddhist romance, entitled the Story of the Fairy Prince Setaketu. Painted on 30 folding leaves of Oriental paper, arranged in a series of five panoramic views, with descriptive Burmese text below.

Folio. *Original binding of paper boards, with stamped design and MS. title inscribed in centre panel.*

[*Burma, XVIIIth Century.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

A finely executed series of views, with running Burmese text in Burmese native characters at the foot, depicting various episodes and ceremonies in the life of the Fairy Prince Setaketu, the hero of a noted Buddhist romance.



This illustration is greatly reduced.
See No. 269.

18TH CENTURY.

271. SADI.

KULLIYYAT, OR COMPLETE WORKS OF SADI. [In Persian.]

Beautifully written Persian manuscript, in Nasta'liq, on 382 leaves of paper, within gold and coloured rules.

With nine sarlows illuminated in gold and colours.

Royal 8vo. *Original oriental leather binding with flap.*

[*Persia, XVIIIth Century.*]

£21

18TH CENTURY.

272. COLLECTION OF CABALISTIC TREATISES, INCLUDING A COMMENTARY ON THE PENTATEUCH AND OTHER WORKS. [In Hebrew.]

Manuscript on 106 leaves of paper written by a North African (Moroccan) Rabbi in a distinctive North African (Maghreb) hand, a corruption of the *Sephardic* cursive, used by the Spanish and Portuguese Jews in rapid writing, and based on the *Rashi* hand

8vo. *Calf.*

[*Morocco, XVIIIth Century.*]

£12 10s

The work comprises:—(I). Collectanea on the *Book of Genesis*, with commentary on parts of the *Haggadah* (order of service for the first two nights of Passover) and on various verses.

(II) Mystical exposition of the vowel-points and of the musical notation of the Pentateuch.

(III) Treatise on the mystical names of God, in three parts.

(IV) Treatise on the Divine Emanations (with sketches).

(V) Excerpts from the mytical work *Pardes Rimonim*.

18TH CENTURY.

273. VEYSI SIRAT AL NABI.

LIFE OF MUHAMMAD, THE PROPHET.

Turkish manuscript, written in Nasta'liq, in single column, within gold and black ruled borders, on 269 leaves of paper.

With illuminated sarlow in gold and colours.

8vo. *Oriental flap binding of gold-stamped leather.*

[*Turkey, XVIIIth Century.*]

£12 12s

18TH CENTURY.

274. THE KORAN.

A tiny octagonal volume of the Koran, beautifully written in minute Arabic characters, 14 lines to a page, in black with gilt paragraph-marks, within circular gilt border. Title decorated in gold and colours. [A few pages repaired and re-written in another hand.]

[*Size about 2 inches across*], *old brown leather with inlaid motif of gilt leather on sides.*

[*XVIIIth Century.*]

£10 10s

18TH CENTURY.

275. BURMESE MANUSCRIPT.

Burmese Buddhist manuscript painted in black on 14 oblong lacquer leaves on a gold background. The gold lacquer covers the original bamboo leaves. [One leaf slightly broken.]

The leaves measure $20\frac{3}{4}$ x $3\frac{1}{4}$ inches, and are contained within original Burmese binding of gold and lacquer on wood.

[Burma, XVIIIth Century.]

£10 10s

18TH CENTURY.

276. [JAIN.]

FRAGMENTS OF JAIN RELIGIOUS TEXTS IN
PRAKRIT AND GUJARATI.

Written on 160 leaves of paper, 15 lines to a page, in black with rubricated margins.

Oblong 8vo. *Unbound.*

[India, XVIIIth Century.]

£2 2s

1800 A.D.

THE SIKH SCRIPTURE.

277. ADI-GRANTH.

THE JAPJI, THE FIRST BOOK OF THE ADI-GRANTH,
THE SIKH SCRIPTURE.

Panjabi manuscript written on 291 leaves of paper, 6 lines to a page, in black and red within ruled border of red, black, and yellow. .

With 23 illustrations painted in gold and colours.

Oblong 8vo. *Oriental binding of brown morocco with flap decorated with motifs of stamped leather.*

[*Punjab, India, about 1800 A.D.*]

£31 10s

1800 A.D.

278. JAZULI.

DALAIL AL-KHAIRAT.

Manuscript prayer book, written in Arabic, in black and red with gilt paragraph-marks, on 83 leaves of glazed paper; 13 lines to a page; all but last seven leaves with border in gold, black, and red; some margins with floral decoration, and head and tail-pieces handsomely illuminated in gold, silver, and colours.

With two pages of crudely coloured drawings of symbols.

8vo. *Oriental flap binding of brown leather ornamented with inlaid motifs of gilt embossed leather.*

[*About 1800 A.D.*]

£5 5s

1809 A.D.

278A. THE STORY OF PHRA MALAI.

A Buddhist manuscript written in the Pali language in Cambodian characters on 156 pages of native paper (written on both sides of the paper), five long lines to a full page.

With 16 very interesting and carefully executed miniatures in colours, 6 of animals, hunting scenes, elephants, etc., and 10 miniatures of Buddhist Deities in gold and colours.

Oblong folio.

Siam, 1809 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£63



၁၅၀။ ခုန့်ကွန်နာတံလင် ဗုဒ္ဓံ
 ယေတုမာသုတံ - ယတုသုတံ
 မဃာမေလ ဗုဒ္ဓံမေတု
 မုတံ ၇ တဗျာတုသုမာသု
 သုတံ ၇ မဃာသုတုသုတံ ၇
 မဃာသုတုသုတံ ၇ တဗျာ
 သုတံ ၇ ယေတုမာသုတံ ၇
 မဃာသုတုသုတံ ၇ တဗျာ
 သုတံ ၇ မဃာသုတုသုတံ ၇
 မဃာသုတုသုတံ ၇ တဗျာ

၁၅၀။ ခုန့်ကွန်နာတံလင် ဗုဒ္ဓံ
 ယေတုမာသုတံ - ယတုသုတံ
 မဃာမေလ ဗုဒ္ဓံမေတု
 မုတံ ၇ တဗျာတုသုမာသု
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 မဃာသုတုသုတံ ၇ တဗျာ
 သုတံ ၇ ယေတုမာသုတံ ၇
 မဃာသုတုသုတံ ၇ တဗျာ
 သုတံ ၇ မဃာသုတုသုတံ ၇
 မဃာသုတုသုတံ ၇ တဗျာ

This illustration is greatly reduced.
 See No. 278a.

279. SA'DI.

BUSTAN, GULISTAN, ETC., OR "ROSE-GARDEN."
[In Persian.]

Beautifully written Persian manuscript, in Nasta'liq, on 341 leaves of paper, within gold and coloured rules.

With seven half-page sarlows gloriously illuminated in gold and colours, and seven pages exquisitely illuminated in blue, red, green, and gold.

Royal 8vo. *Original Persian lacquer binding, Gul-u-Bulbul design on the outside covers, and on the insides two figures of Dervishes on red ground, within shaped floral panels.*

[Persia], dated 1231 A.H. = 1815 A.D.

(SEE ILLUSTRATION OPPOSITE.)

£52 10s



الحمد لله رب العالمين والى امة طيبة الصلوة والسلام على خير نبيه
الطيبين الطاهرين سيما ابن عمه الحبيب محمد بن عبد الله الميرزا محمد حسين
والمصطفى صلوات الله وسلامه عليه وعلى آله وصحبه اجمعين
صفت عظمه كافر منتهى مخلوقات عالم است از دوى دست و پاي
دست است بنى آدم كرمي كه خان شمس بر صبيح اعيان و ادراك
شده و كشته ده رحيم كه از ديوان جنت در گوش جان هرگز نكار و هر
يكه در هر ساز دوى خنده و راز ميرسد كه من تاب من است
از ملكوت راسه نصرت و استان كرده جباري كه شمس را نصرت

صفت عظمه كافر منتهى مخلوقات عالم است از دوى دست و پاي
دست است بنى آدم كرمي كه خان شمس بر صبيح اعيان و ادراك
شده و كشته ده رحيم كه از ديوان جنت در گوش جان هرگز نكار و هر
يكه در هر ساز دوى خنده و راز ميرسد كه من تاب من است
از ملكوت راسه نصرت و استان كرده جباري كه شمس را نصرت

1820 A.D.

280. KORAN.

SELECTIONS FROM THE KORAN.

Manuscript in Arabic, written by a Chinese scribe, in typical bold Arabic characters on 67 leaves of Chinese paper in black and red, 5 lines to a page, with ornamentation in gold and colours, every page being surrounded by a border of red lines.

4to. *Original Chinese binding of silk, with flap in Mahometan form, with the title in both Arabic and Chinese pasted on the side.*

[*Peking, about 1820 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

This volume was brought to England from the house of a Chinese-Mahometan horse-dealer living outside the Tung-shi-men in Peking, and is an interesting specimen of Arabic as written by the Chinese Mahometans, and is characteristic of the typical Chinese Mahometan bold calligraphy.



281. SKINNER (*Lieut.-Colonel J., of Skinner's Horse*).

MEMOIRS OF THE PRESENT KINGS AND CHIEFS OF INDIA. Compiled by Colonel J. Skinner. (In Persian).

Beautifully written Persian manuscript with a gold and coloured border to each page.

Presented by Lieut.-Col. Skinner to J. Watkins.

With 2 finely illuminated pages of Anwans and 33 magnificent full-page portraits in gold and colours, by various native artists, of the Kings and Chiefs of India about the year 1830.

Folio. *Contemporary oriental binding of leather with elaborately gilt embossed sides.*

[*India, about 1830.*]

(SEE ILLUSTRATION OPPOSITE.)

£205



See No. 281.

282. SKINNER (*Lieut.-Colonel J., of Skinner's Horse*).

HISTORY OF THE ORIGIN AND DISTINGUISHING MARKS OF THE DIFFERENT CASTES OF INDIA, COMPILED BY COL. J. SKINNNER. (In Persian).

Persian manuscript written within red and gold borders.

With 2 beautifully illuminated opening-pages in gold and colours and 120 full-page miniatures in gold and colours, of the different Indian castes, showing them at their trades, occupations, and professions.

Folio. *Original binding of oriental leather, with leather doublures.*

[*India, about 1830.*]

(SEE ILLUSTRATION OPPOSITE.)

£350

From the library of J. Watkins, to whom it was given by Col. Skinner.

Among the callings and trades illustrated are the following:—

Fakirs.	Tanner.
Teacher of reading.	Shoemaker.
Coolies.	Dyer.
Countryman.	Brush maker.
Musician.	Mat weaver.
Elephant driver.	Fisherman.
Native conjuror and snake charmer.	
Producer of trained animals.	Boatman.
A Maharajah.	Native wrestler.
A Mahomedan religious teacher	Male masseur.
A Native Soldier.	Barber.
Native girl dancers before a Rajah	Beauty doctor.
Cowherd.	Gardener.
Goatherd.	Greengrocer.
Ploughman with oxen.	Coppersmith.
Hunter.	Blacksmith.
Grocer.	Potter.
Water-seller.	Weaver.
Teacher of calligraphy.	Cotton weaver.
Sailor.	Spinner.
Public writer.	Builder.



See No. 282.

Goldsmith.
 Painter of miniature portraits.
 Shawl maker.
 Tailor.
 Fruit vendor.
 Physician.
 Oculist.
 Hairdresser.
 Innkeeper.
 Burglar.
 Bricklayer.
 Carpenter.
 Maker of distinguishing marks.
 The Emperor of India with his
 sons.
 Entertainers.
 Washerman.
 Flax spinner.

Native jugglers and tight-rope
 walkers.
 Water carrier.
 Grave digger.
 Butcher.
 Snake charmer.
 Bangle seller.
 Cook.
 Carpet weaver.
 Swordsmith.
 Quack chemist.
 Brooch maker.
 Camel driver.
 Brick maker.
 Arrow maker.
 Water jug maker .
 Hermits.
 Religious teacher.

1850 A.D.

A REMARKABLE MO-SO MAGIC HIEROGLYPHICAL MANUSCRIPT.

282A. TUNG BAH KEIN. "Prayers to the Dragon" in the *Moso* language.

Magic manuscript in the hieroglyphical language of the *Mosos*, (a savage and little known tribe on the borders of China), written by a *Moso* sorcerer on 23 leaves of a stout fibrous native paper.

Oblong. *Original native wrappers.*

[*Valley of the Chin-sha-Chiang, about 1850 A.D.*] £75

This remarkable *Moso* manuscript was in the collection of W. Mesny, the author of *Mesny's Chinese Miscellany*, 1896. Accompanying it, is a leaf of the *Miscellany*, referring to this manuscript and to the *Moso* tribe, and a pencil note by Mr. Mesny. According to Dr. H. Cordier's special monograph, entitled *Les Mo-sos*, Leyden, 1908, the *Mosos* are a savage and very interesting though little known tribe found in the valley of the Chin-sha Chiang, in the county of Li-chiang Hsieu, in the prefecture of Li-chiang Fu, about 400 miles N.W. of the city of Yunnan Fu, a country in which there are several interesting tribes differing from the Chinese and speaking a different language: their writing is hieroglyphical, their literature exceedingly scanty, and manuscripts are almost unknown, very few of these being recorded by Cordier, who has registered their entire known vocabulary. "In time the *Moso*, in common with the language of other tribes in Yunnan, will probably die out."

283. THE BIBLE.

THE PENTATEUCH, in the Samaritan language.

Nineteenth century manuscript on paper.

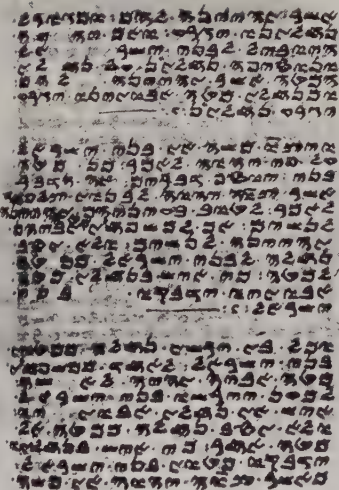
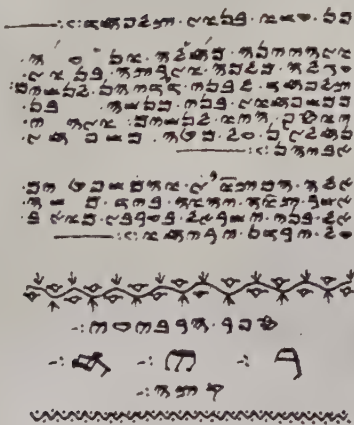
12mo. *In original Oriental leather flap binding.*

[*Nablus, Palestine, about 1850 A.D.*]

(SEE ILLUSTRATION BELOW.)

£15 15s

This is written in the original Hebrew script, clearly akin to the Phoenician, as found in all of the older inscriptions in Palestine and even on the Hebrew coins of the Maccabaeon period and after. The present Hebrew script, as used by the Jews, was brought back with them, according to tradition, from the Exile; but it only obtained common currency about the beginning of the Christian era. The Samaritan alphabet thus represents, with some slight differences, the Hebrew script in use at the time of Moses. The text contains a number of suggestive variations.



284. AN ORIGINAL BURMESE MANUSCRIPT CONTAINING A COLLECTION OF NINE PANORAMIC DRAWINGS IN GOLD AND COLOURS, PAINTED BY A NATIVE ARTIST, EACH ONE REPRESENTING A DIFFERENT CEREMONY OR AMUSEMENT AT THE ROYAL COURT OF BURMA. ON 24 FOLDING LEAVES OF ORIENTAL PAPER, WITH BURMESE TEXT BELOW.

Small folio.

[*Burma, about 1860 A.D.*]

(SEE ILLUSTRATION OPPOSITE.)

£42

The subjects include a Procession; a Dart-Throwing Tournament by Warriors, watched by ladies of the Court; a spirited view of an Elephant Hunt, decoy-elephants being used; a State Procession with a chariot drawn by bulls; a Fight between Elephants; a Wrestling Match; and a River Pageant, showing the Royal Barge escorted by boats manned by warriors and an armed bodyguard, along the river-banks.



This illustration is greatly reduced.

See No. 284.

Before 1877 A.D.

A DRAFT TREATY BETWEEN THE SULTAN OF TURKEY AND THE JEWS FOR THE
RESTORATION OF PALESTINE.

285. A DRAFT TREATY (IN HEBREW) WRITTEN ON VELLUM SCROLL, COMPRISING THE TEXT OF SEVENTEEN ARTICLES CONVENED BETWEEN THE SULTAN OF TURKEY AND THE JEWS, FOR THE RESTORATION OF PALESTINE AS AN AUTONOMOUS JEWISH STATE, THOUGH SUBJECT TO THE SUZERAINITY OF TURKEY. WITH ENGLISH TRANSLATION IN TYPESCRIPT.

Vellum scroll about 8 inches wide, encased in red silk, on dark wooden roller.

[Constantinople, before 1877 A.D.]

(SEE ILLUSTRATION OPPOSITE.)

£28

This curious document is unknown to all historians of the Zionist movement. It is written in a characteristic Oriental modification of the Sephardic square hand, as used by the Spanish and Portuguese Jews before their expulsion from the Peninsula. It is this style of calligraphy which set the tradition through the printing-presses in the Peninsula and in Italy, for the modern tradition of Hebrew typography.

בשם ה' מושל ושלט העולמים המטיב לכל
ברואי חלד

אחר שעלה במוחשבת המושל המרוכז והמתנשא האדיר
הסולטאן ירה ממדינת טורקיא יעא ילת ראיר
לכל יושבי תבל אורות החפשי והאחרות לכל אנשי אמונה אשר
יראה לעין כל בעצמות העלית מלכותו וגם למעשה העדיק עב
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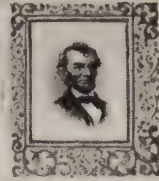
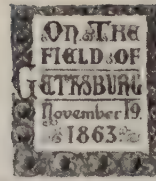
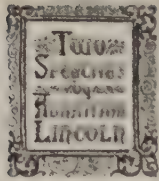
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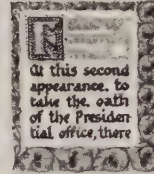
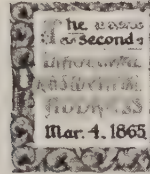
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cated to the
great task... re-
maining before
us... that from
these honoured
dead we take
increased devo-

tion to that
cause for which
they gave the
last full meas-
ure of devotion;
that we, here
highly resolve
that these dead



should cease..
ach looked..
for an easi-
er triumph, ..
and a result-
less fundamen-
tal and astoni-
ding.

Both read
the same
Bible, and pray
to the same
God; and each
invokes His
aid against the
other.

could not be
answered.....
that of neither
has been
answered fully.
The Almighty
has His
own purposes.

or unto the
world because
offenses! for
it must needs
be that offenses
come; but woe
to that man
by whom the

for his widow,
and his orphan
.....to do all
which may a-
chieve and che-
rish a just and
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mong ourselves,

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